



F. WEBER CO.

**ARTIST &
DRAWING
MATERIALS**

PHILADELPHIA

ST. LOUIS

BALTIMORE

OFFICE OF H. R. HORTON

Title

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Artists' Materials
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*Instruments of Precision for Draftsmen
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Incorporated
1920

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PHILADELPHIA, PA.

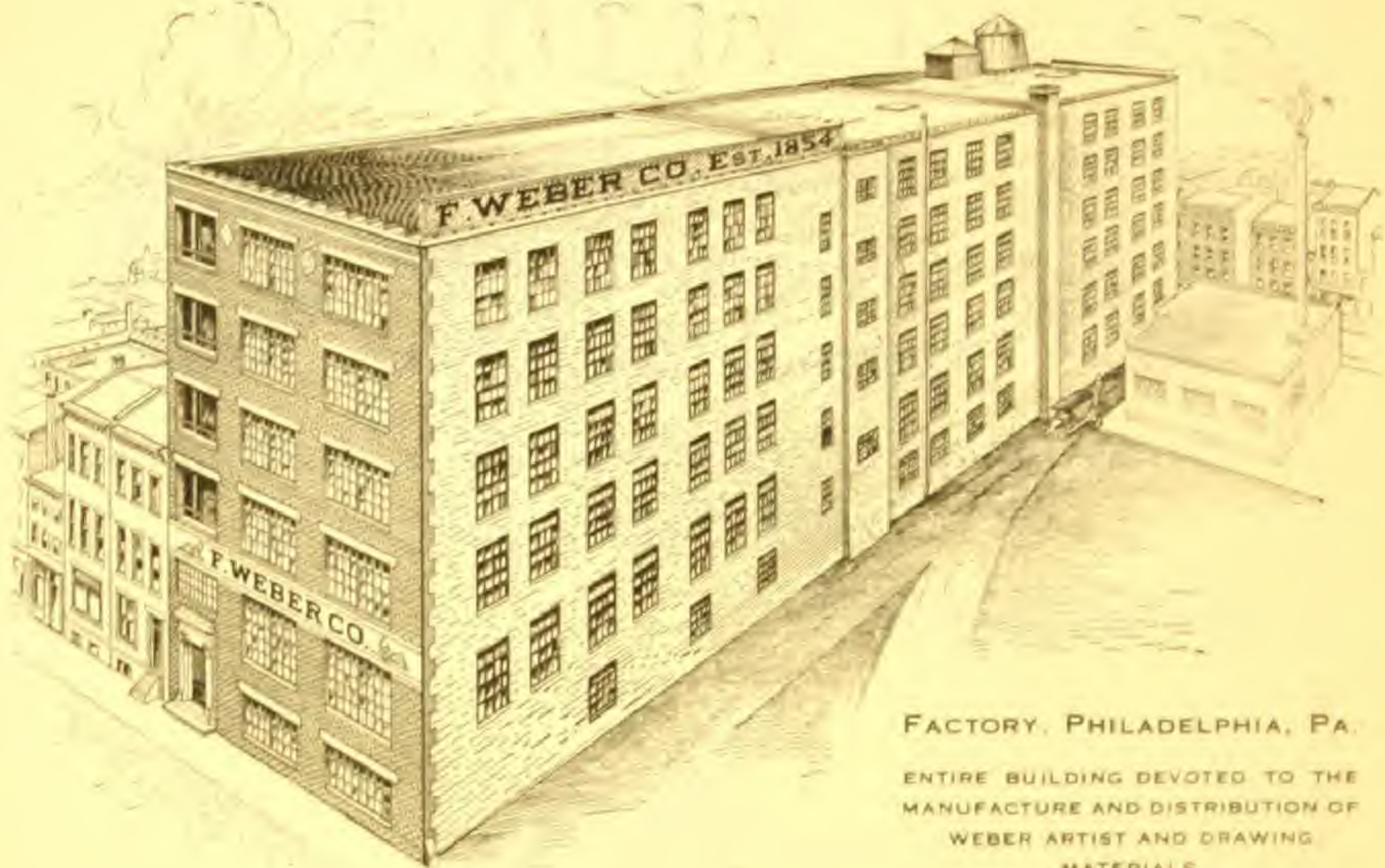
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FACTORY, PHILADELPHIA, PA.
ENTIRE BUILDING DEVOTED TO THE
MANUFACTURE AND DISTRIBUTION OF
WEBER ARTIST AND DRAWING
MATERIALS


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

PLEASE READ

To our Friends and Patrons:

It is well known that the Great War was a great disturber of prices, for all commodities. This condition, which arose during the war, did not abate, after the signing of peace. It is still with us, and in our case prevents the publishing of this catalog with prices. To overcome this, we shall issue, from time to time, revised price lists, applicable to this catalog and to be used in conjunction therewith.

This catalog supersedes all previous editions. The prices in the corresponding price list are net cash, F. O. B. Philadelphia, St. Louis, or Baltimore. When ordering, please use, wherever possible, the catalog numbers and all other information necessary. This will obviate possibility of error when executing orders, and frequently will eliminate delay.

Remittances should be made by bank draft, express or post-office money order, payable to F. Weber Co. Letters containing remittances, especially when in United States bank notes, should be registered.

The goods are carefully packed by experienced packers, and we can, therefore, not be responsible for any goods broken or damaged in transit. Claim therefor should be properly made with the transportation company.

The ownership of, or title to, all goods passes to the buyer the moment the shipment is out of the hands of the sender or seller, and in those of the transportation company. The goods should be paid for, by the consignee in the ordinary manner, as responsibility for non-delivery or breakage does not then rest with us. We will, at all times, be very glad to assist our customers with their claims, by furnishing necessary documents and doing whatever we can in our power.



F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS

B A L T I M O R E

The express and transportation companies are responsible for only a nominal amount, in case of loss or damage. All shipments exceeding in value this amount, should be fully insured. All parcel post shipments **are** insured by us at standard rates, and the charges therefor are added to our invoices.

Our well-stocked branches in Philadelphia, St. Louis and Baltimore embody retail and wholesale departments and are in position to give customers, in the respective territories, prompt and careful attention to all orders and inquiries.

Special quotations for quantities shall be cheerfully made on request, to dealers, schools and colleges, and industries.

We maintain an export department, which, at all times, will give prompt and careful attention to orders and inquiries from foreign countries.

It shall always be our endeavor to give our friends and patrons the best in service, and it is with a feeling of pride that we can state, that our products are universally regarded today, as of the very highest and best possible quality.

We take this occasion to thank our many friends for their continued good will and patronage, which has enabled us to constantly grow and expand and weather the many storms in our sixty-nine years of existence.

F. WEBER CO.

Philadelphia, January, 1923.

THE SUMMIT BOOK CO. ST. LOUIS, MO.


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS
BALTIMORE

THE CHEMICAL AND PHYSICAL PROPERTIES

— OF —

ARTIST COLORS

Used in the manufacture of

WEBER, Artist Oil, Water, Pastel and Tempera Colors.

THE question most often asked of the Artist Colorman is perhaps, "Why have the paintings of the Old Masters retained their brilliancy, remaining in such perfect state of preservation, when the modern Artist sometimes experiences even within his own life-time, rapid deterioration and lack of even reasonable permanency in certain of his colors or works?"

It is a question which brings various important facts into consideration, principal of which is the selection of colors from an exceedingly small number of available mostly self-prepared pigments, that were only accepted by the Old Masters after exhaustive conscientious observation and study; this likewise being equally true of their vehicles and mediums, varnishes and painting-grounds.

Not until the eighteenth century do we find the introduction of many new pigments. From then on great numbers of inorganic chemical and artificial organic colors have been developed, the majority of which unfortunately lack the required stability and permanency of true artists' pigments.

The modern Artist makes his selection from pigments numbering far into the hundreds and if not familiar with the physical and chemical character of these colors often destroys his work while still in the making. This is, also, likewise none too true in respect to his mediums, vehicles, oils and varnishes.

Regrettably, it has become the tendency in recent years, sometimes, to brand products with alluring and misleading fanciful names which are meaningless and often lead the Artist unknowingly into difficulties. It is essential that the Artist know his products intimately and have that confidence in the manufacturer which will assure the desired permanency of his work.

The theory that there can be a secret in the methods of preparation of the old masters' hand-ground colors, can hardly be given credence today. The grinding of fine Artists' colors has been developed only along sane, scientific lines. It is true, that each individual pigment and product requires individual study and observation in its preparation, which, today, with the aid of modern industrial chemistry can be made more thoroughly than at any other time.

The granite mills which grind WEBER Artist Colors, have been specially designed and constructed to carry out the identical motion of hand-grinding and can maintain their action in the most uniform fashion over a longer period than is otherwise possible. Many Artists grinding their own colors by hand are wont to add Varnish or other mediums to their oils, thereby obtaining with much less grinding a product of smooth and buttery consistency. However, this addition of Varnish, etc., can be of great detriment, very readily causing cracking and darkening, if not carried out scientifically and with proper knowledge of the materials employed. The Artist can better make this addition to his colors, when desired, while painting, employing Megilp for this purpose. The excess addition of this medium, however, is not recommended for dependable durability.

WEBER Artist Colors have been scientifically developed, extending over a period of more than half a century, during which time it has been possible to make very close study of each individual product of our manufacture. We are, therefore, fortunate in being in that position to make statements regarding our materials which long technical experience leads us to believe are in no respect other than represented.

THE 30.07 2315 (AM)

WEBER ARTISTS PIGMENTS

THE following list of the chemical and physical properties, pertains to the principal WEBER Artist Colors only, but could also, however, be accepted as recognized statements in respect to any other colors of highest quality.

- | | | |
|--|---|--|
| <p>*Alizarin Lakes
 *Alizarin Carmine
 *Alizarin Crimson
 **Alizarin Green
 *Alizarin Orange
 *Alizarin Scarlet
 **Alizarin Yellow</p> | } | <p>Lake Colors derived, in modern times, from artificial Alizarin, a derivative of Coal Tar. Considered generally of greater permanence and brilliancy than the original extracts of the Madder root (the former source since ancient times for these colors), especially the reds ranking high in this respect. Their transparency lends them especially adaptable as over-glazing colors. Mixtures with the raw earth and certain metallic pigments are best avoided. <i>WEBER Artist Alizarin</i> pigments are of exceptional color concentration, selected for their purity of hue, true color value and permanence.</p> |
| <p>**American Vermilion</p> | <p>A substitute for the genuine Vermilions, of very good permanence to light, opaque and of strong tinting strength.</p> | |
| <p>**Antwerp Blue</p> | <p>A weakened variety of Prussian Blue with Alumina. Transparent and of reasonable permanency to light, mixtures with Cadmiums, Vermilions and certain metallic colors are best avoided.</p> | |
| <p>***Asphaltum</p> | <p>A selected variety of Asphaltum from the Dead Sea, composed of pitchy, tarry substances yielding a rich brown semi-transparent pigment, very dangerous to use as an oil color, readily causing cracking and darkening on exposure to light.</p> | |
| <p>*Aureolin</p> | <p>Double Nitrite of Cobalt and Potassium. Of pure transparent yellow color with exceptional permanence to light and air and very stable in mixtures with other safe pigments, only with possible exception of mixtures with certain organic pigments not showing complete stability.</p> | |
| <p>*Aurora Yellow</p> | <p>A very brilliant variety of Cadmium Yellow with greater opacity than the regular Cadmium Yellows (which see).</p> | |
| <p>*Azure Blue</p> | <p>A mixed pigment consisting principally of Ultramarine and <i>WEBER Artist Permalba</i> used as a water color. Permanent to light and air, and fairly opaque.</p> | |

PIGMENTS MARKED:

- *Have been selected for their dependable permanency and stability, perfectly safe and durable when properly employed, alone or in admixture with each other.
- **Are of quite sufficient permanency and stability for general commercial use.
- ***Of no practical permanence or stability and should be avoided where even reasonable permanency is desired.

WEBER ARTISTS PIGMENTS

- *****Bistre** A water color pigment made from the tarry soot from resinous wood, of deep brown color decomposing on exposure to light.
- *****Bitumen** See Asphaltum.
- ***Blue Black** A carbon black, obtained from the charcoal of selected vine twigs. Absolutely permanent in all painting techniques.
- ****Bone Brown** Made by incompletely charring bone meal, of deep rich brown color, fading on exposure to light.
- ***Brilliant Yellow** An opaque pigment produced by admixture of Cadmium Yellow, Vermilion and *WEBER Artist Permalba*, permanent to light and air.
- ****Brown Madder** See Alizarin Lakes.
- ***Brown Ochre** A natural earth, permanent to light and safe in all painting techniques.
- *****Brown Pink** A fugitive yellow lake prepared from Quercitron bark of deeper color than Italian Pink and Dutch Pink which are, also, yellow lakes prepared from this source, since very ancient times. The modern, more permanent and richer yellow lakes, derived from coal tar, are best used as substitutes.
- *****Burnt Carmine** A fugitive lake prepared by partly calcining Cochineal Carmine, is best avoided, its hue being readily imitated with the more permanent Alizarin Lakes.
- ***Burnt Roman Ochre** A selected calcined native earth, perfectly permanent in all painting techniques and safe in admixture with all other dependable pigments.
- ***Burnt Sienna** Calcined Italian Raw Sienna. A semi-transparent, perfectly permanent pigment, adaptable to all painting techniques and safe in admixture with all other dependable pigments, *WEBER Artist Burnt Sienna* ranking high in exceptional rich color value.
- ***Burnt Terre Verte** Calcined Terre Verte. Thoroughly dependable and permanent in all techniques, semi-transparent of ochre-brown hue.
- ***Burnt Umber** Calcined Italian Raw Umber. Of rich warm hue, perfectly safe in all painting techniques, permanent to air and light and in admixture with other reliable pigments.

WEBER ARTISTS PIGMENTS

- *Cadmium Yellows and Cadmium Red All hues, from pale lemon to rich orange colors, having the Sulphide of Cadmium as their base. The light, medium and deep varieties are especially permanent and safe if pure (containing no free sulphur). Mixtures with pigments containing copper are best avoided; for example, Emerald Green with Cadmium Yellows is rapidly destroyed. If pure, mixtures with the lead whites are perfectly dependable. The brilliancy and clear color value of pure Cadmium Yellows have been highly developed in *WEBER Artist Cadmium Yellows*.
- *Caledonian Brown A natural earth pigment, species of Umber. Imitated by mixture of Sienna and Umber, and as such shares the permanent properties common to these.
- *Cappah Brown A natural Umber of rich hue. Imitated by mixtures of Burnt Sienna and Burnt Umber and as such is perfectly safe and permanent in all painting techniques.
- **Capucine Madder See Alizarin Lakes.
- ***Carmine A very fugitive lake prepared from the cochineal insect, of exceptional rich hue and transparency, not only bleaching rapidly under exposure to direct sunlight, but also readily destroyed in mixture with many of the metallic pigments (Chrome Yellows, White Lead, Raw Earths, etc.). The modern permanent Alizarin Carmine should unquestionably replace the very unreliable genuine Carmine.
- ***Carmine No. 2 A weaker variety of Carmine.
- *Carmine Lake See Alizarin Lakes.
- **Cassel Earth Synonymous with Vandyke Brown (which see).
- *Cerulean Blue A compound of the Oxides of Cobalt and Tin. A very permanent, almost opaque pigment of only limited tinting strength adaptable to all painting techniques and safe in admixtures with other pigments.
- *Charcoal Grey A carbon black obtained by charring soft woods. Of less tinting strength than Lamp Black, permanent to air and light, safe in mixtures with all other pigments and adaptable to all techniques.
- *Chinese Blue Synonymous with Prussian Blue (which see).
- **Chinese Orange See Alizarin Lakes.

WEBER ARTISTS PIGMENTS

- *Chinese Vermilion See Vermilions.
- *Chinese White Zinc Oxide. *WEBER Artist Chinese White* is an especially selected opaque variety, used in water color to yield an ideal permanent color of great tinting strength.
- **Chrome Greens Mixtures of Chrome Yellows and Prussian Blue in varying amounts to yield hues from the palest yellow-green to the deepest blue-green color. Owing to content of lead (in Chrome Yellows), in presence of sulphurous gases or compounds, discoloration takes place. Not safe in mixtures with organic colors. Are best avoided where permanency is of first consideration.
- **Chrome Yellows All hues from a pale lemon to deep orange have as their base, Lead Chromate. The paler tints, citron and lemon, are mixtures of lead chromate and lead sulphate; the orange hues are basic lead chromate. The middle hues are neutral lead chromate. Owing to their lead content, Chrome Yellows rapidly become discolored in presence of sulphurous gases or compounds and when mixed with colors of organic origin (Lake Colors, Indigo, Gamboge, etc.) show a marked tendency to undergo reduction. *WEBER Artist Chrome Yellows* are chemically pure, having been developed to rank very high in stability and permanency (especially in the oil colors). Mixtures with pigments containing sulphur or its compounds are best avoided. When permanency is of first importance, use should not be made of Chrome Yellows.
- *Cobalt Blue Oxide of Cobalt and Aluminum. *WEBER Artist Cobalt Blue* is used with safety in all painting techniques, perfectly permanent to light and air, transparent and dependable in mixtures with other reliable pigments.
- *Cobalt Greens Compounds of Oxide of Cobalt and Zinc Oxide perfectly permanent in all painting techniques, semi-transparent, safe in mixtures with other dependable pigments. *WEBER Artist Cobalt Greens* possess the property of retaining their true color hue under artificial light.
- *Cobalt Violets *WEBER Artist Cobalt Violets* are permanent, transparent pigments derived from Cobalt, of little tinting strength, adaptable to all painting techniques and safe in admixtures with other pigments.
- *Cobalt Yellow See Aureolin.

WEBER ARTISTS PIGMENTS

- *Cadmium Yellows and Cadmium Red All hues, from pale lemon to rich orange colors, having the Sulphide of Cadmium as their base. The light, medium and deep varieties are especially permanent and safe if pure (containing no free sulphur). Mixtures with pigments containing copper are best avoided; for example, Emerald Green with Cadmium Yellows is rapidly destroyed. If pure, mixtures with the lead whites are perfectly dependable. The brilliancy and clear color value of pure Cadmium Yellows have been highly developed in *WEBER Artist Cadmium Yellows*.
- *Caledonian Brown A natural earth pigment, species of Umber. Imitated by mixture of Sienna and Umber, and as such shares the permanent properties common to these.
- *Cappah Brown A natural Umber of rich hue. Imitated by mixtures of Burnt Sienna and Burnt Umber and as such is perfectly safe and permanent in all painting techniques.
- **Capucine Madder See Alizarin Lakes.
- ***Carmine A very fugitive lake prepared from the cochineal insect, of exceptional rich hue and transparency, not only bleaching rapidly under exposure to direct sunlight, but also readily destroyed in mixture with many of the metallic pigments (Chrome Yellows, White Lead, Raw Earths, etc.). The modern permanent Alizarin Carmine should unquestionably replace the very unreliable genuine Carmine.
- ***Carmine No. 2 A weaker variety of Carmine.
- *Carmine Lake See Alizarin Lakes.
- **Cassel Earth Synonymous with Vandyke Brown (which see).
- *Cerulean Blue A compound of the Oxides of Cobalt and Tin. A very permanent, almost opaque pigment of only limited tinting strength adaptable to all painting techniques and safe in admixtures with other pigments.
- *Charcoal Grey A carbon black obtained by charring soft woods. Of less tinting strength than Lamp Black, permanent to air and light, safe in mixtures with all other pigments and adaptable to all techniques.
- *Chinese Blue Synonymous with Prussian Blue (which see).
- **Chinese Orange See Alizarin Lakes.

WEBER ARTISTS PIGMENTS

- *Chinese Vermilion See Vermilions.
- *Chinese White Zinc Oxide. *WEBER Artist Chinese White* is an especially selected opaque variety, used in water color to yield an ideal permanent color of great tinting strength.
- **Chrome Greens Mixtures of Chrome Yellows and Prussian Blue in varying amounts to yield hues from the palest yellow-green to the deepest blue-green color. Owing to content of lead (in Chrome Yellows), in presence of sulphurous gases or compounds, discoloration takes place. Not safe in mixtures with organic colors. Are best avoided where permanency is of first consideration.
- **Chrome Yellows All hues from a pale lemon to deep orange have as their base, Lead Chromate. The paler tints, citron and lemon, are mixtures of lead chromate and lead sulphate; the orange hues are basic lead chromate. The middle hues are neutral lead chromate. Owing to their lead content, Chrome Yellows rapidly become discolored in presence of sulphurous gases or compounds and when mixed with colors of organic origin (Lake Colors, Indigo, Gamboge, etc.) show a marked tendency to undergo reduction. *WEBER Artist Chrome Yellows* are chemically pure, having been developed to rank very high in stability and permanency (especially in the oil colors). Mixtures with pigments containing sulphur or its compounds are best avoided. When permanency is of first importance, use should not be made of Chrome Yellows.
- *Cobalt Blue Oxide of Cobalt and Aluminum. *WEBER Artist Cobalt Blue* is used with safety in all painting techniques, perfectly permanent to light and air, transparent and dependable in mixtures with other reliable pigments.
- *Cobalt Greens Compounds of Oxide of Cobalt and Zinc Oxide perfectly permanent in all painting techniques, semi-transparent, safe in mixtures with other dependable pigments. *WEBER Artist Cobalt Greens* possess the property of retaining their true color hue under artificial light.
- *Cobalt Violets *WEBER Artist Cobalt Violets* are permanent, transparent pigments derived from Cobalt, of little tinting strength, adaptable to all painting techniques and safe in admixtures with other pigments.
- *Cobalt Yellow See Aureolin.

WEBER ARTISTS PIGMENTS

- **Cologne Earth** Synonymous with Vandyke Brown (which see).
- *Cork Black** A variety of carbon black obtained by charring cork, with considerable tinting strength and perfectly permanent in all techniques and mixtures with all safe pigments.
- *Crap Lake** See Alizarin Lakes.
- *Crap Lake Ex. Deep** See Alizarin Lakes.
- *Cremnitz White** Basic Lead Carbonate, possessing all the best qualities of any White Lead, with greatest opacity, good color and permanency to light. Pigments containing lead are all sensitive to sulphur or its compounds, the black sulphide of lead being readily formed and should in consequence of this not be used in admixture with impure Cadmium Yellows, Ultramarine, Vermilions, etc. Cremnitz White is most permanent in oil, especially if protected by a film of varnish from sulphurous gases. Mixtures with pigments of animal and vegetable origin (Lake Colors, Gamboge, Carmine, Prussian Blues, etc.), are best regarded as of uncertain stability. *WEBER Artist Cremnitz White* (ground in the purest quality imported refined oil) remains white after complete oxidization (drying) of the oil. Its pleasant working consistency is a very desirable feature.
- *Crimson Lake** See Alizarin Lakes.
- **Cypress Green** A permanent transparent lake color derived from coal tar, of deep rich hue with great tinting strength, yielding greens of exceptional color value with certain yellow lakes. Valued as an overglazing color.
- **Delft Blue Light and Deep** A semi-transparent color of reasonable permanence obtained by mixtures of Indigo and Ultramarine.
- ***Dragons Blood** A deep rich red-brown resin of insufficient permanence of color to be considered desirable as an Artists' pigment.
- ***Dutch Pink** See Brown Pink.
- *Emerald Green** Cupric Aceto-Arsenite. A pigment of individual characteristic green hue, permanent to light, but readily acted upon by sulphur or its compounds, to form the black copper sulphide. In oil, when protected with a strong film of varnish greater permanency is assured than as a Water Color. Emerald Green is very dangerous to use in mixture with most pigments of organic origin and also with such metallic pigments that may contain free sulphur, or are in themselves otherwise not stable. Emerald Green is best used alone, avoid mixtures with Cadmium Yellows, Ultramarine, Vermilions, etc. This aceto-arsenite of copper is unquestionably the most poisonous of all pigments and should be used with caution, especially as a dry color.


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WEBER ARTISTS PIGMENTS

- ***Emeraude Green** Synonymous with Oxide of Chromium, Transparent (which see).
- ***English Vermilion** See Vermilions.
- ***Flake White** *WEBER Artist Flake White* is an especially selected opaque variety of pure Zinc Oxide of exceptional tinting strength, permanent to light and not discolored by sulphurous gases, as are the Flake Whites of lead composition, being also more inert in mixtures with certain organic pigments and showing no discoloration with pigments containing sulphur. *WEBER Artist Flake White Oil Color* is ground in the finest imported pure refined oil, which after complete oxidization (drying) of the oil yields an elastic and durable film, retaining its true white color and cannot be recommended too highly to the fastidious Artist (See Zinc White.)
- ***Flesh Ochre** A variety of natural ochre, having the permanent chemical and physical properties of the ochres in mixtures with other safe pigments, adaptable to the various painting techniques.
- ***French Blue** See Ultramarines.
- ***French Ultramarine** See Ultramarines.
- ***French Vermilion** See Vermilions.
- *****Gamboge** A semi-soluble gum resin of rich transparent yellow color, bleaching rapidly under exposure to strong sun-light and decomposed in mixture with many metallic pigments and raw earth colors.
- ****Geranium Lake** The active coloring principle of *WEBER Artist Geranium Lake* is a derivative of Coal Tar, yielding a transparent lake pigment with exceptional permanence and of strong tinting power. *WEBER Artist Geranium Lake* has only been developed in recent years, to replace the original very fugitive, aniline derivative, Geranium Lake. Mixtures with certain metallic pigments and raw earths are best regarded as of uncertain stability.
- ****Green Crap Lakes** See Alizarin Lakes.

WEBER ARTISTS PIGMENTS

- *Green Lakes** Transparent lake colors derived from Coal Tar, of good permanence and valuable as overglazing colors.
- **Harrison Red** A transparent lake color of practical permanence, made from a product of the modern dye-industry. Used principally as a substitute for the Vermilions, unsafe in mixture with certain metallic pigments and raw earth colors.
- **Hookers Greens** Mixtures of Gamboge and Prussian Blue, used only in Water Color. Of good color, but not very permanent.
- **Indian Purple** Obtained by precipitating Alizarin Lake in the presence of Ultramarine Blue, to yield a semi-transparent moderately permanent color.
- *Indian Red** *WEBER Artist Indian Red* is of deep red, permanent and opaque color with bluish under-tone, consisting principally of a variety of iron oxide, perfectly dependable in all techniques and safe in admixture with other permanent pigments.
- **Indian Yellow** The genuine Indian Yellow is an impure magnesium and calcium salt of euxanthic acid, obtained from the urine of cows, native of Bengal and is usually associated with foreign mineral and organic matters, greatly affecting its permanence as a pigment. *WEBER Artist Indian Yellow* is an imitation, derived from Coal Tar, with greater tinting strength, brilliance and purity of color, possessing exceptional permanence as an Oil and Water Color pigment. Mixtures with certain metallic and raw earth pigments are to be regarded with suspicion.
- **Indigo** An organic dye-stuff, extract of the Indigo Plant. Of fair tinting strength with reasonable permanence, more brilliant and permanent as a Water Color than as an Oil Color. Mixtures with certain metallic pigments and raw earth colors should be avoided.
- **Intense Blue** An extract of Indigo of greater transparency and brilliancy, sharing the same chemical and physical properties of Indigo.
- *Italian Ochre** Synonymous with Raw Sienna.
- ***Italian Pink** See Brown Pink.
- *Ivory Black** Of intense black color, principally carbon, with warm brownish under-tone, obtained by charring Ivory chips, drying well as an Oil Color. Adaptable to all painting techniques and safe in mixtures with all other permanent pigments.

WEBER ARTISTS PIGMENTS

- Kings Yellow** ****WEBER Artist Oil Color Kings Yellow** is a selected pale variety of Chrome Yellow of clear rich color, sharing the objectionable characteristics of the Chrome Yellows (which see).
- *WEBER Artist Water Color Kings Yellow** is prepared from Cadmium Yellow and *WEBER Artist Permalba* to yield a permanent opaque color, safe in mixture with other pigments.
- *Lamp Black** A rich carbon black, obtained from incomplete combustion of oils and fats, rich in carbon, of exceptional tinting strength, adaptable to all painting techniques, stable and inert in mixture with all other safe pigments, unaffected by impure air, gases, acids or bases.
- **Lemon Yellow** Strontium Chromate. Of decided lemon hue, with good permanence and considerable transparency as an Oil and Water Color, unaffected by sulphurous gases and safe in admixture with other dependable pigments.
- *Lemon Yellow (Barytes)** Barium Chromate. Much weaker in color than Lemon Yellow (Strontium Chromate) but of greater permanence to light and equally as safe in mixtures with other permanent pigments.
- *Light Red** A variety of calcined natural Yellow Ochre of moderate tinting strength, perfectly permanent in all painting techniques and safe in mixtures with all other dependable pigments.
- *Madder Carmine** An Alizarin Lake (which see).
- *Madder Lake** An Alizarin Lake (which see).
- ***Magenta** A very fugitive brilliant lake pigment, the coloring principle of which is a derivative of aniline. Undesirable as an Artist pigment owing to its lack of even reasonable permanency.
- **Malachite Green** Native Basic Copper Carbonate. Like all copper compound pigments Malachite Green is sensitive to sulphurous gases or compounds, the black sulphide of copper readily forming. Unsafe in mixture with any pigment containing uncombined sulphur. Where dependable permanency is desired, its use is best avoided.
- *Mars Colors** Mars Red, Mars Brown, Mars Orange, Mars Violet, Mars Yellow are all artificial ochres deriving their color from hydrate and oxide of iron. Especially the deeper hue Mars Colors are perfectly permanent and safe in mixtures with other dependable pigments.

WEBER ARTISTS PIGMENTS

- ***Mauve A true aniline lake of powerful tinting strength, exceedingly fugitive, unsafe in mixtures with most metallic pigments and raw earth colors. Where even moderate permanency is required, this brilliant reddish-violet hue color should not be employed.
- ***Mauve No. 2 Synonymous with Mauve, however, of bluish-violet hue.
- Megilp *WEBER Artist Megilp* is prepared from the genuine Gum Mastic, Turpentine and Drying Oil, to obtain a gelatinous medium for use as a vehicle for Oil Colors. It should be employed with utmost care to insure durable results.
- *Mineral Violets Synonymous With Permanent Violets.
- *Naples Yellows The genuine Naples Yellows are compounds of Lead Antimoniate, which owing to their lead content are sensitive to sulphurous gases and are therefore imitated in hue to yield more permanent pigments. *WEBER Artist Naples Yellows Oil and Water Colors* are mixtures of Cadmium Yellow, Permalba and Venetian Red and as such are highly recommended for their permanence.
- **Neutral Tint Mixtures of Indigo, Black and Alizarin Red, with good permanence as an Oil and Water Color.
- *New Blue See Ultramarine Blue.
- **Olive Green Synonymous with Olive Lake. Used as a Water Color.
- **Olive Lake A lake color of good permanence, the coloring principle of which is derived from Coal Tar.
- **Orange Crap Lake See Alizarin Lakes.
- *Orange Vermilion See Vermilions.
- *Oxide of Chromium, Opaque Sesquioxide of Chromium. The most durable, inert opaque green pigment on the Artist's palette, of dull hue, adaptable to all painting techniques, absolutely permanent under all influences usually detrimental to most other pigments.
- *Oxide of Chromium, Transparent Hydrated Sesquioxide of Chromium. Unquestionably the most useful and dependable transparent rich green pigment, adaptable to all painting techniques. *WEBER Artist Emeraude and Viridian* are very brilliant selected pure Oxides of Chromium and should be employed when absolute permanency is desired.

WEBER ARTISTS PIGMENTS

- **Paynes Grey** Mixtures of Indigo, Black and Alizarin Red, with good permanence as an Oil and Water Color.
- *Peach Black** A carbon black, comparing in chemical and physical properties to Lamp Black.
- *Permalba
A Permanent
White** *WEBER Artist Permalba* has been developed to exceptional opacity and tinting strength. Adaptable to all painting techniques, inert and stable in mixtures with other pigments, unaffected by impure air, perfectly permanent to light and yielding as an Oil Color, a durable and elastic film. *WEBER Artist Permalba* is essentially a compound of Barium Sulphate, containing no Lead or Zinc. When absolute permanency is desired, Permalba should be employed.
- In the fire which occurred at our factory, Dec. 1, 1921, test charts were exposed to water, smoke and considerable heat. It was of the greatest interest to note that the Permalba rub-outs showed not the slightest discoloration of pigment. This was not the case with other whites of lead and zinc base, of various makes, which all showed discoloration from deep brown to pale yellow.
- *Permanent Blue** See Ultramarines.
- *Permanent
Violets** A double salt of Phosphoric Acid with Manganese and Ammonium. Of true violet hue, permanent to light and safe in mixtures with other dependable pigments.
- *Permanent White** Synonymous with *Permalba*.
- **Persian Red** Synonymous with American Vermilion.
- *Pink Madder** An Alizarin Lake (which see).
- *Prussian Blue** Ferric Ferrocyanide. *WEBER Artist Prussian Blue* is of exceptional color strength and purity, having long been a specialty with us. As an Oil Color showing greater permanence under strong sun-light exposure, than as a Water Color. Mixtures with certain metallic and organic pigments (Vermilions, Cadmiums, Chromes, etc.) are best regarded as of uncertain stability.
- **Prussian Green** A mixture of Gamboge and Prussian Blue, used only as a Water Color, of moderate permanency only.
- **Purple Lake** A transparent lake, prepared from a coal tar derivative, only moderately permanent.

WEBER ARTISTS PIGMENTS

- **Purple Madder** Prepared from derivatives of Coal Tar, yielding a lake color of reasonable permanence.
- ***Pure Scarlet** Mercuric Iodide. A fugitive, opaque vermilion hue pigment, used only as Water Color, rapidly becoming into disuse owing to its lack of permanency.
- *Raw Sienna** Natural Italian earth pigment, semi-transparent with golden yellow under-tone. Perfectly permanent and reliable in all painting techniques, safe in mixtures with all other dependable pigments. Mixtures with the organic pigments are best considered of doubtful durability.
- *Raw Umber** A natural Italian earth pigment, deriving its color from the oxides of iron and manganese, having chemical and physical properties common to the Ochres, sharing their dependable permanency and stability.
- **Red Brown Crap Lake** See Alizarin Lakes.
- **Red Lead** An Oxide of Lead. Used and known by the ancients as Mimium. Owing to its lead content, it is not desirable as an Artist pigment, suffering discoloration in presence of sulphur gases or its compounds. Easily and more safely replaced by the genuine Vermilions.
- *Roman Ochre** Natural Italian earth pigment selected for its purity of color, having the permanent chemical and physical properties common to the Ochres.
- **Roman Sepia** Used as a Water Color pigment. Obtained by mixture of Sepia and Burnt Sienna.
- **Rose Carthame** The coloring principle of this transparent brilliant lake is a derivative of Coal Tar. It is a modern pigment of good permanency.
- **Rose Dorée** See Alizarin Lakes.
- *Rose Madder** See Alizarin Lakes. This color has long been a specialty with us, its transparent clear color giving it desirable preference.
- *Rose Madder, Deep** Synonymous with Rose Madder, however of deeper hue.
- ***Rose Pink** A fugitive lake of dull rose-red color, prepared from Brazil wood, not sufficiently permanent for Artists' use.

WEBER ARTISTS PIGMENTS

- **Rubens Madder** See Alizarin Lakes.
- **Safflower Red** Synonymous with Rose Carthame.
- **Sap Green** A transparent lake, prepared from Coal Tar, of fair permanence.
- **Saturn Red** Synonymous with American Vermilion.
- **Scarlet Crap Lake** See Alizarin Lakes.
- **Scarlet Lake** Synonymous with *WEBER Artist Geranium Lake* in physical and chemical properties, but of scarlet hue.
- *Scarlet Vermilion** See Vermilions.
- **Sepia** Obtained from the dried ink-bag of species of cuttle-fish. As a Water Color this genuine coloring matter is used to yield a pigment of good permanence. In Oil Color, Sepia is an imitation prepared from Vandyke Brown and Lamp Black and as such is of fair permanence.
- *Silver White** Compound of Barium Sulphate and Zinc Sulphide. The most intensely white color of the white pigments, possessing good stability and opacity, inert in mixtures with safe pigments and not discolored by sulphurous gases or compounds.
- *Sky Blue** Mixture of Ultramarine and Permalba and as such can be accepted as a permanent oil color. This same mixture is employed as a Water Color under the name Azure Blue.
- **Strontian Yellow** Synonymous with Lemon Yellow.
- Sugar of Lead** Acetate of Lead Used as a quick dryer for Oil Paints. Should be used with greatest care, owing to its lead content and property of causing cracking if not properly employed.
- *Terra Rosa** An artificial earth pigment, deriving its color from an iron oxide, ranking high with the most permanent and stable pigments.
- *Terre Verte** A native green earth of individual characteristic hue, safe in mixtures with other unalterable pigments and of good permanence.

WEBER ARTISTS PIGMENTS

- *Transparent Gold Ochre Synonymous with Raw Sienna but of more transparent golden color.
- **Transparent Green *WEBER Artist Transparent Green* is a specialty of our introduction, the coloring principle being derived from Coal Tar, yielding a color of considerable permanence.
- *Transparent White Alumina hydrate ground in pure Poppy Oil. A gelatinous transparent mass used to extend lake colors in oil. Very stable and inert with organic or mineral colors.
- *Ultramarines Artificial Ultramarine (the genuine Ultramarine was originally only obtained from Lapis Lazuli) of varying hues, *i. e.*, Permanent Blue, New Blue and French Blue, of exceptional color value, perfectly permanent and safe in mixtures with other durable pigments. Owing to sulphur content, mixture with lead on copper colors is best regarded as of uncertain stability.
- **Vandyke Brown A natural earth pigment of questionable permanence, owing to its varied composition.
- *Venetian Red *WEBER Artist Venetian Red* is an artificial red earth of individual characteristic hue, long a specialty with us. Safe and permanent in all painting techniques and gives durable mixtures with other unalterable pigments.
- ***Verdigris Basic Copper Acetate. Unsafe as an Oil and Water Color, readily discoloring in presence of sulphurous gases or compounds.
- *Vermilions Varieties of Sulphide of Mercury. Should contain no excess of Sulphur, if pure. *WEBER Artist Vermilions* are all pure pigments, prepared in various hues, *i. e.*, Orange Vermilion, Chinese Vermilion, English Vermilion, French Vermilion, Scarlet Vermilion, Vermilion and Vermilion Pale. All are opaque and of exceptional permanence under exposure to subdued light. Owing to sulphur content mixtures with lead and copper pigments are best avoided.
- **Violet Carmine See Alizarin Lakes.
- **Violet Crap Lake See Alizarin Lakes.
- *Viridian Synonymous with Oxide of Chromium, Transparent.
- **Warm Sepia Sepia with admixture of Burnt Sienna, to yield a warm hue of good permanence.


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B A L T I M O R E

WEBER ARTISTS PIGMENTS

- *White Lead** Basic Lead Carbonate. Synonymous with Cremnitz White, which latter is a specially prepared variety of this pigment of more desirable physical properties than the ordinary White Leads.
- **Yellow Crap Lake** Synonymous with Alizarin Yellow.
- **Yellow Lake** A rich transparent lake of good permanence, the coloring principle of which is obtained from derivatives of Coal Tar.
- **Yellow Madder** Synonymous with Alizarin Yellow.
- *Yellow Ochre** Very carefully selected natural French Ochre, of most permanent chemical and physical properties, adaptable to all painting techniques, safe in admixture with other durable pigments. Mixtures with organic lake colors are best regarded with suspicion owing to presence of iron hydrate, the resultant color is likely to change slightly.
- *Zinc White** Oxide of Zinc. *WEBER Artist Zinc White* has long been appreciated for its pleasant working consistency and opacity. Of pure white color, permanent to light and air, with greater tinting strength than Cremnitz White and yielding a very durable and elastic film by being ground in pure imported refined oil. Is of good stability in mixtures with dependable pigments, not discolored by sulphurous gases or compounds. If applied too impasto, Zinc White shows a tendency to cause cracking.
- **Zinc Yellow** Zinc Chromate. Of rich lemon hue, adaptable to Oil and Water Color painting, of good permanency but unsafe in mixture with most organic pigments and lake colors.
- **Zinnober Greens** Synonymous with Chrome Greens, the different hues being obtained by varying the amounts of the ingredients. Like the Chrome Greens, owing to content of lead, discoloration occurs in presence of Sulphurous gases or compounds. Unsafe in admixture with organic pigments and lake colors. Where permanency is essential the permanent Oxide of Chromium Greens should be given preference.

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P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**



*Medals Awarded
At Following Expositions:*

Cincinnati, 1870; Vienna, 1873;
Franklin Institute, Philadelphia, 1874;
Centennial Exposition,
Philadelphia, 1876;
New Orleans, 1884-1885;
Chicago, 1893; Gold Medal Awarded, St. Louis, 1904.



Oil Painting Materials

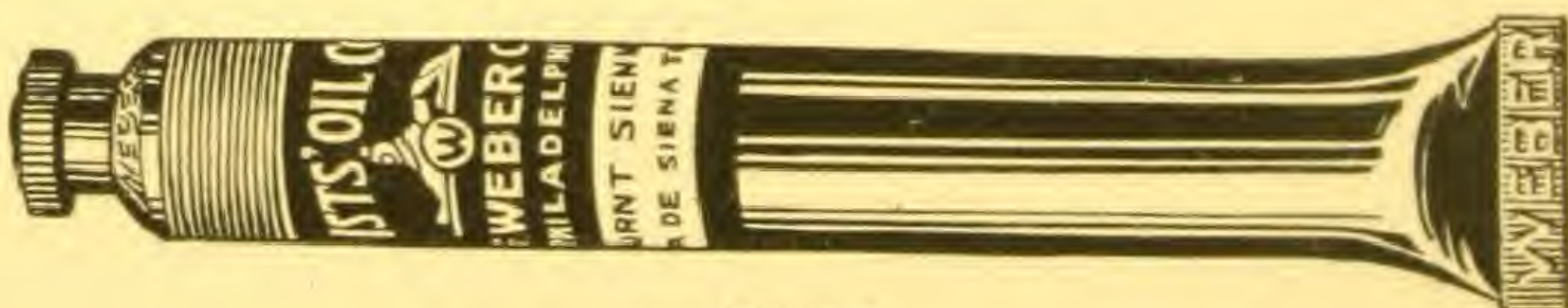
WEBER FINELY PREPARED ARTISTS' OIL COLORS

In Collapsible Tubes

REGULAR OR SINGLE SIZE TUBES



2¼x½ inch



4x½ inch

WEBER ARTISTS' OIL COLORS

IN SINGLE SIZE TUBES

CLASS A

In 4x½-inch tubes Per tube,

Per dozen tubes

O	S P	American Vermilion	O	S P	King's Yellow
T	P	Antwerp Blue	O	P	Lamp Black
S T	S P	Asphaltum	O	P	Light Red
S T	S P	Bitumen	T	P	Megilp
O	P	Blue Black	O	P	Naples Yellow, Greenish
S T	S P	Bone Brown	O	P	Naples Yellow, Light
O	P	Brilliant Yellow	O	P	Naples Yellow, Medium
T	P	Brown Ochre	O	P	Naples Yellow, Deep
T	S P	Brown Pink	O	P	Naples Yellow, Reddish
S T	P	Burnt Roman Ochre	S T	P	Neutral Tint
T	P	Burnt Sienna	S T	P	New Blue
S T	P	Burnt Terre Verte	T	F	Olive Green
S T	P	Burnt Umber	O	P	Permalba
S T	P	Caledonian Brown	S T	P	Permanent Blue
S T	P	Cappah Brown	T	P	Prussian Blue
S T	P	Cassel Earth	S T	P	Raw Sienna
T	P	Chinese Blue	S T	P	Raw Umber
O	S P	Chrome Green, 1, Light	S T	P	Roman Ochre
O	S P	Chrome Green, 2, Med.	O	P	Silver White
O	S P	Chrome Green, 3, Deep	T	—	Sugar of Lead
O	S P	Chrome Lemon	O	P	Sky Blue
O	S P	Chrome Yellow	O	P	Terra Rosa
O	S P	Chrome Yellow, Medium	S T	P	Terre Verte
O	S P	Chrome Yellow, Deep	T	P	Transparent Gold Ochre
O	S P	Chrome Orange	S T	S P	Vandyke Brown
S T	P	Cologne Earth	O	P	Venetian Red
O	P	Cork Black	S T	P	Yellow Ochre
O	P	Cremnitz White	O	P	Zinc White
S T	S P	Emerald Green	O	P	Zinc Yellow
O	P	Flake White	O	S P	Zinnober Green, Pale
S T	P	Flesh Ochre	O	S P	Zinnober Green, Light
O	P	Indian Red	O	S P	Zinnober Green, Medium
S T	P	Italian Ochre	O	S P	Zinnober Green, Deep
O	P	Ivory Black			

KEY.

P —Permanent (To light).

S P—Semi-Permanent.

F —Fugitive.

T —Transparent.

S T—Semi-Transparent.

O —Opaque.

WEBER ARTISTS' OIL COLORS—Continued
IN SINGLE SIZE TUBES
CLASS B

 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubes Per tube, Per dozen,

T	P	Carmine Lake	T	F	Olive Lake
T	P	Crimson Lake	T	F	Purple Lake
T	P	Geranium Lake	T	F	Rose Pink
S T	F	Indigo	T	P	Rose Carthame
T	F	Italian Pink	T	P	Scarlet Lake
T	F	Magenta	T	S P	Sap Green
T	F	Mauve	T	P	Sepia
T	F	Mauve, No. 2 (Bluish)	T	S P	Yellow Lake

CLASS F

 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubes Per tube, Per dozen,

T	P	Alizarin Carmine	O	P	Delft Blue, Deep
T	P	Alizarin Crimson	O	P	Delft Blue, Light
T	P	Alizarin Green	T	F	Gamboge
T	P	Alizarin Orange	T	P	Harrison Red
T	P	Alizarin Scarlet	T	P	Transparent Green
T	P	Alizarin Yellow	T	P	Transparent White
T	P	Brown Madder			(For reducing Lakes)
T	P	Cypress Green			

CLASS G

 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubes Per tube, Per dozen,

T	F	Carmine, No. 2	O	P	French Vermilion
T	P	Chinese Orange	T	P	Green Crap Lake
O	P	Chinese Vermilion	T	S P	Indian Yellow
S T	P	Cobalt Green, Light	S T	P	Lemon Yellow
S T	P	Cobalt Green, Medium	T	P	Madder Lake
S T	P	Cobalt Green, Deep	T	S P	Malachite Green
T	P	Crap Lake	O	P	Mars Orange
T	P	Emeraude Green	O	P	Mars Yellow
O	P	English Vermilion	T	P	Orange Crap Lake
O	P	French Ultramarine	O	P	Orange Vermilion


F. WEBER CO.
P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E
WEBER ARTISTS' OIL COLORS—Continued
IN SINGLE SIZE TUBES
CLASS G—Continued

T	P	Oxide of Chromium, Transparent	T	P	Rose Madder
O	P	Oxide of Chromium, Opaque	T	P	Rose Madder, Yellowish
T	P	Pink Madder	T	P	Scarlet Crap Lake
T	P	Purple Madder	O	P	Scarlet Vermilion
T	P	Red Brown Crap Lake	S T	P	Strontian Yellow
T	P	Rose Dorée	T	P	Viridian
			T	P	Violet Crap Lake
			T	P	Yellow Crap Lake

CLASS H

 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubesPer tube,

Per dozen,

S T	P	Cadmium Citron	S T	P	Cadmium Red
S T	P	Cadmium Yellow, Light	O	P	Cerulean Blue
S T	P	Cadmium Yellow, Med.	T	P	Cobalt Blue
S T	P	Cadmium Yellow, Deep	T	P	Cobalt Violet, Light
S T	P	Cadmium Orange	S T	P	Cobalt Violet, Deep

CLASS I

 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubesPer tube,

Per dozen,

S T	P	Aureolin	S T	P	Cobalt Yellow
S T	F	Burnt Carmine	T	P	Crap Lake, Extra Deep
T	P	Capucine Madder	T	P	Rose Madder, Deep
T	F	Carmine	T	P	Yellow Madder

CLASS K

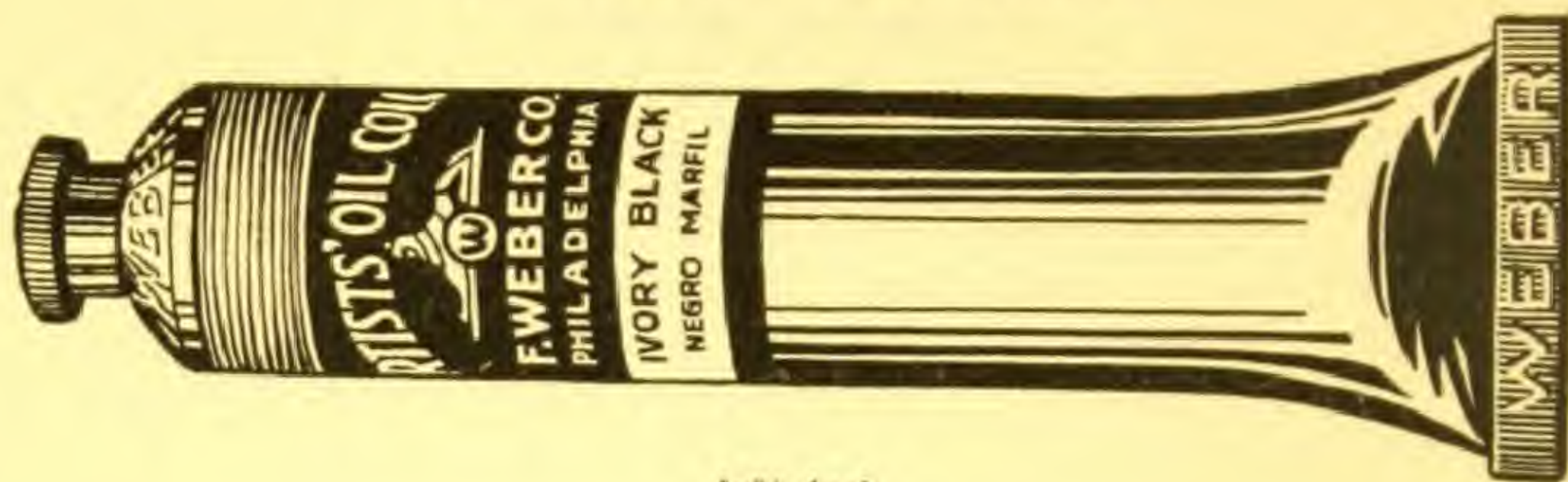
 In $2\frac{1}{4} \times \frac{1}{2}$ -inch tubesPer tube,

Per dozen,

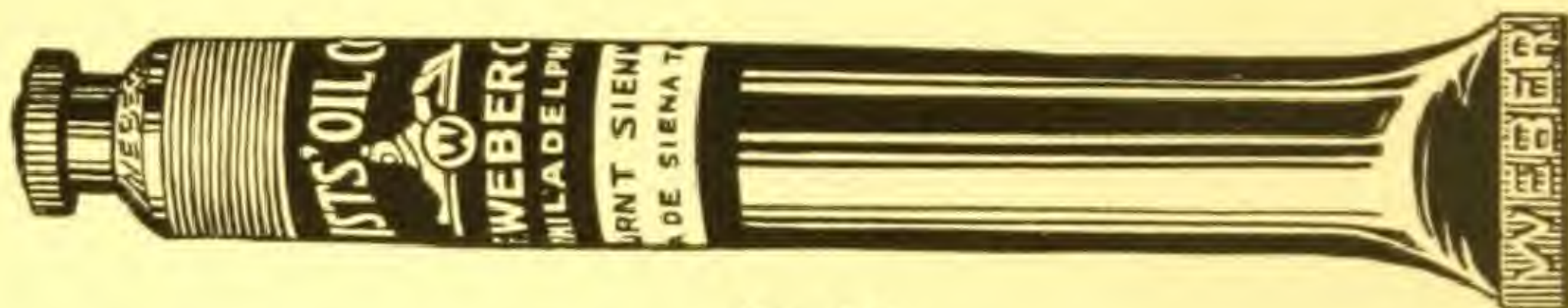
S T	P	Aurora Yellow	T	F	Violet Carmine
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WEBER FINELY PREPARED ARTISTS' OIL COLORS

In Double Size Tubes



4x³/₄ inch



4x¹/₂ inch

CLASS A

In 4x³/₄-inch tubesper tube,

Per dozen,

American Vermilion	Chrome Green, 1, Light	New Blue
Antwerp Blue	Chrome Green, 2, Med.	Olive Green
Asphaltum	Chrome Green, 3, Deep	Permalba
Bitumen	Cologne Earth	Permanent Blue
Blue Black	Cork Black	Prussian Blue
Brilliant Yellow	Cremnitz White	Raw Sienna
Bone Brown	Emerald Green	Raw Umber
Brown Ochre	Flake White	Roman Ochre
Brown Pink	Flesh Ochre	Silver White
Burnt Roman Ochre	Indian Red	Sugar of Lead
Burnt Sienna	Italian Ochre	Terra Rosa
Burnt Terre Verte	Ivory Black	Terre Verte
Burnt Umber	King's Yellow	Transparent Gold Ochre
Caledonian Brown	Lamp Black	Vandyke Brown
Cappah Brown	Light Red	Venetian Red
Cassel Earth	Megilp	Yellow Ochre
Chinese Blue	Naples Yellow, Greenish	Zinc White
Chrome Lemon	Naples Yellow, Light	Zinc Yellow
Chrome Yellow	Naples Yellow, Medium	Zinnober Green, Pale
Chrome Yellow, Medium	Naples Yellow, Deep	Zinnober Green, Light
Chrome Yellow, Deep	Naples Yellow, Reddish	Zinnober Green, Medium
Chrome Orange	Neutral Tint	Zinnober Green, Deep


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**
WEBER ARTISTS' OIL COLORS—Continued
In Double Size Tubes
CLASS B

In 4x½-inch tubes		Per tube,	Per dozen,
Carmine Lake	Mauve		Rose Carthame
Crimson Lake	Mauve, No. 2 (Bluish)		Sap Green
Geranium Lake	Olive Lake		Scarlet Lake
Indigo	Purple Lake		Sepia
Italian Pink	Rose Pink		Yellow Lake
Magenta			

CLASS F

In 4x½-inch tubes		Per tube,	Per dozen,
Alizarin Carmine	Alizarin Yellow		Gamboge
Alizarin Crimson	Brown Madder		Harrison Red
Alizarin Green	Cypress Green		Transparent White
Alizarin Orange	Delft Blue, Deep		(For reducing Lakes)
Alizarin Scarlet	Delft Blue, Light		Transparent Green

CLASS G

In 4x½-inch tubes		Per tube,	Per dozen,
Carmine, No. 2	Indian Yellow		Oxide of Chromium,
Chinese Orange	Lemon Yellow		Opaque
Chinese Vermilion	Madder Lake		Pink Madder
Cobalt Green, Light	Malachite Green		Purple Madder
Cobalt Green, Medium	Mars Orange		Red Brown Crap Lake
Cobalt Green, Deep	Mars Yellow		Rose Madder
Crap Lake	Orange Crap Lake		Rose Madder, Yellowish
Emeraude Green	Orange Vermilion		Scarlet Crap Lake
English Vermilion	Oxide of Chromium,		Scarlet Vermilion
French Ultramarine	Transparent		Strontian Yellow
French Vermilion			Viridian

CLASS H

In 4x½-inch tubes		Per tube,	Per dozen,
Cadmium Yellow, Light	Cadmium Yellow, Deep		Cerulean Blue
Cadmium Yellow, Med.	Cadmium Orange		Cobalt Blue

CLASS I

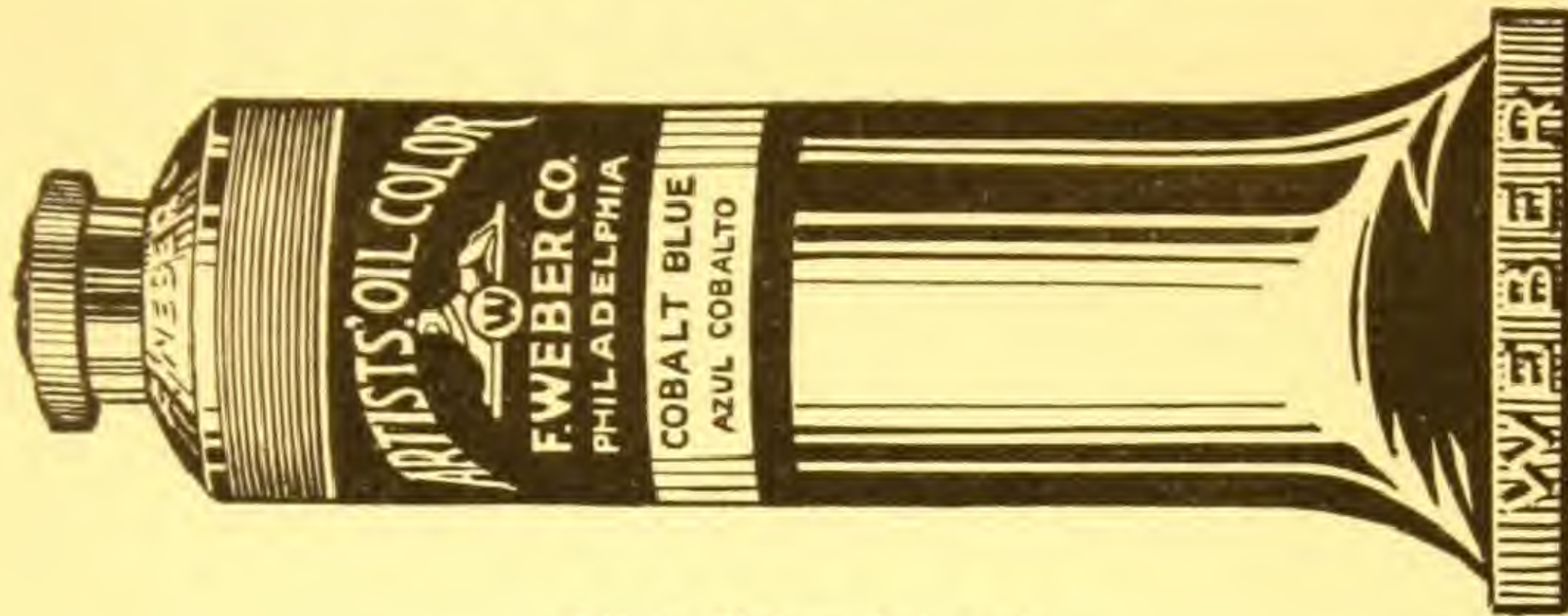
In 4x½-inch tubes		Per tube,	Per dozen,
Aureolin	Carmine		Rose Dorée
Burnt Carmine	Cobalt Yellow		Rose Madder, Deep
Capucine Madder	Crap Lake, Extra Deep		Yellow Madder

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P H I L A D E L P H I A
ST. LOUIS BALTIMORE

WEBER ARTISTS' OIL COLORS

In Studio Size Tubes



All in Tubes 4x1 inch

CLASS A—Price, per Tube		
American Vermilion	Emerald Green	Prussian Blue
Antwerp Blue	Flake White	Raw Sienna
Blue Black	Flesh Ochre	Raw Umber
Burnt Sienna	Indian Red	Terre Verte
Burnt Umber	Ivory Black	Transparent Gold Ochre
Chrome Green, Light	Lamp Black	Vandyke Brown
Chrome Green, Medium	Light Red	Venetian Red
Chrome Green, Deep	Naples Yellow, Light	Yellow Ochre
Chrome Lemon	Naples Yellow, Medium	Zinc White
Chrome Yellow	Naples Yellow, Deep	Zinnober Green, Light
Chrome Yellow, Deep	New Blue	Zinnober Green, Medium
Chrome Orange	Permalba	Zinnober Green, Deep
Cremnitz White	Permanent Blue	
CLASS B—Price, per Tube		
Crimson Lake	Rose Carthame	Yellow Lake
Geranium Lake	Scarlet Lake	Zinc Yellow
Mauve		
CLASS C—Price, per Tube		
Alizarin Crimson	Brown Madder	Sepia
Alizarin Green	Gamboge	Transparent Green
Alizarin Scarlet	Harrison Red	
CLASS D—Price, per Tube		
Cerulean Blue	French Vermilion	Oxide of Chromium, Opaque
Chinese Vermilion	Indian Yellow	Rose Madder
Cobalt Blue	Lemon Yellow	Scarlet Vermilion
Emeraude Green	Madder Lake	Viridian
English Vermilion	Orange Vermilion	
French Ultramarine	Oxide of Chromium, Transparent	
CLASS E—Price, per Tube		
Aureolin	Cadmium Yellow, Med.	Cadmium Red
Cadmium Citron	Cadmium Yellow, Deep	Carmin
Cadmium Yellow, Light	Cadmium Orange	Cobalt Yellow


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P H I L A D E L P H I A
S T. L O U I S
B A L T I M O R E

PERMALBA

An Artists' Permanent White

In Weber Permalba, we believe to have attained chemical and physical properties, not possessed by any other opaque White pigment.

Permalba has been accepted only after having undergone an experimental stage, extending over a period of five years, in which the following characteristics have been developed:

- 1—Permalba will not discolor with age.
- 2—Permalba remains unaffected upon exposure to light, impure air, and gases.
- 3—Permalba is chemically stable and inert towards other pigments in mixtures.
- 4—Permalba is unaffected by any vehicles or mediums of any painting technique.
- 5—Permalba does not contain any Lead or Zinc.
- 6—Permalba is non-toxic.
- 7—Permalba is acid and alkali resistant.
- 8—Permalba is not discolored by sulphur gases or sulphur compounds.
- 9—Permalba ranks high with the most opaque pigments having exceptional covering power.
- 10—Permalba with colors, yields tints of exceptional brilliancy and true color value.
- 11—Permalba does not affect and is itself not affected in mixtures with any other safe pigment.
- 12—Permalba photographs white.
- 13—Permalba Oil Color is ground only in the purest imported Poppy Oil, with which an elastic film is obtained after complete oxidization (drying) of the oil, with no tendency to crack or become horny and friable, and if finally protected by an application of varnish, an unalterable result is assured.

WEBER PERMALBA

OIL COLOR

	Each	Dozen
Single size tube, $\frac{1}{2}$ x4 in.		
Double " " $\frac{3}{4}$ x4 in.		
Studio " " 1 x4 in.		
Quadruple " " 1 x6 in.		
Pound " " $1\frac{1}{2}$ x6 in.		

WATER COLOR

	Each	Dozen
Tubes, $\frac{1}{2}$ x2 $\frac{1}{2}$		
Studio size tubes, $\frac{3}{4}$ x4 in. ...		
1-oz. jar		
$\frac{1}{2}$ -lb. jar		
1-lb. jar		

TEMPERA

Tubes, $\frac{1}{2}$ x4 in., Each.....

In the fire, which occurred at our factory December 1, 1921, test charts were exposed to water, smoke and considerable heat. It was of the greatest interest to note that the Permalba rub-outs showed not the slightest discoloration of pigment. This was not the case with other whites of lead and zinc base, of various makes, which all showed discoloration from deep brown to pale yellow.


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

WEBER MAT DRYING OIL COLORS

Especially prepared, at request of several eminent Artists, for mural painting. As implied by the title the colors dry mat and with great depth and color value.

CLASS A

In tubes $\frac{3}{4}$ x4 in., excepting such marked **, which are supplied in tubes $\frac{1}{2}$ x4 in.
Per Tube,

Burnt Sienna	**Geranium Lake, Per-	Permalba
Burnt Umber	manent	Prussian Blue
Chrome Yellow, Light	Indian Red	Raw Sienna
Chrome Yellow, Med.	Ivory Black	Raw Umber
Chrome Orange	Lamp Black	Vandyke Brown
Chrome Green, Med.	**Permanent Blue	Venetian Red
**Emerald Green		

CLASS F

In tubes $\frac{1}{2}$ x4 in. Per tube,

Alizarin Crimson	Brown Madder
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CLASS G

In tubes $\frac{1}{2}$ x4 in. Per tube,

Emeraude Green	French Ultramarine	Scarlet Vermilion
English Vermilion	Lemon Yellow	

CLASS H

In tubes $\frac{1}{2}$ x4 in. Per tube,

Cadmium Yellow, Light	Cadmium Orange	Cobalt Blue
Cadmium Yellow, Med.	Cerulean Blue	

WHITES

In tubes 1x6 in. Each, In tubes $\frac{1}{4}$ x4 in. Each,

Flake White	Zinc White
Cremnitz White	Permalba

NOTE—Other colors made up to order in minimum quantities of 36 tubes.

**WEBER DECORATORS' OIL
COLORS**

Inexpensive oil colors especially prepared for decorators and students.

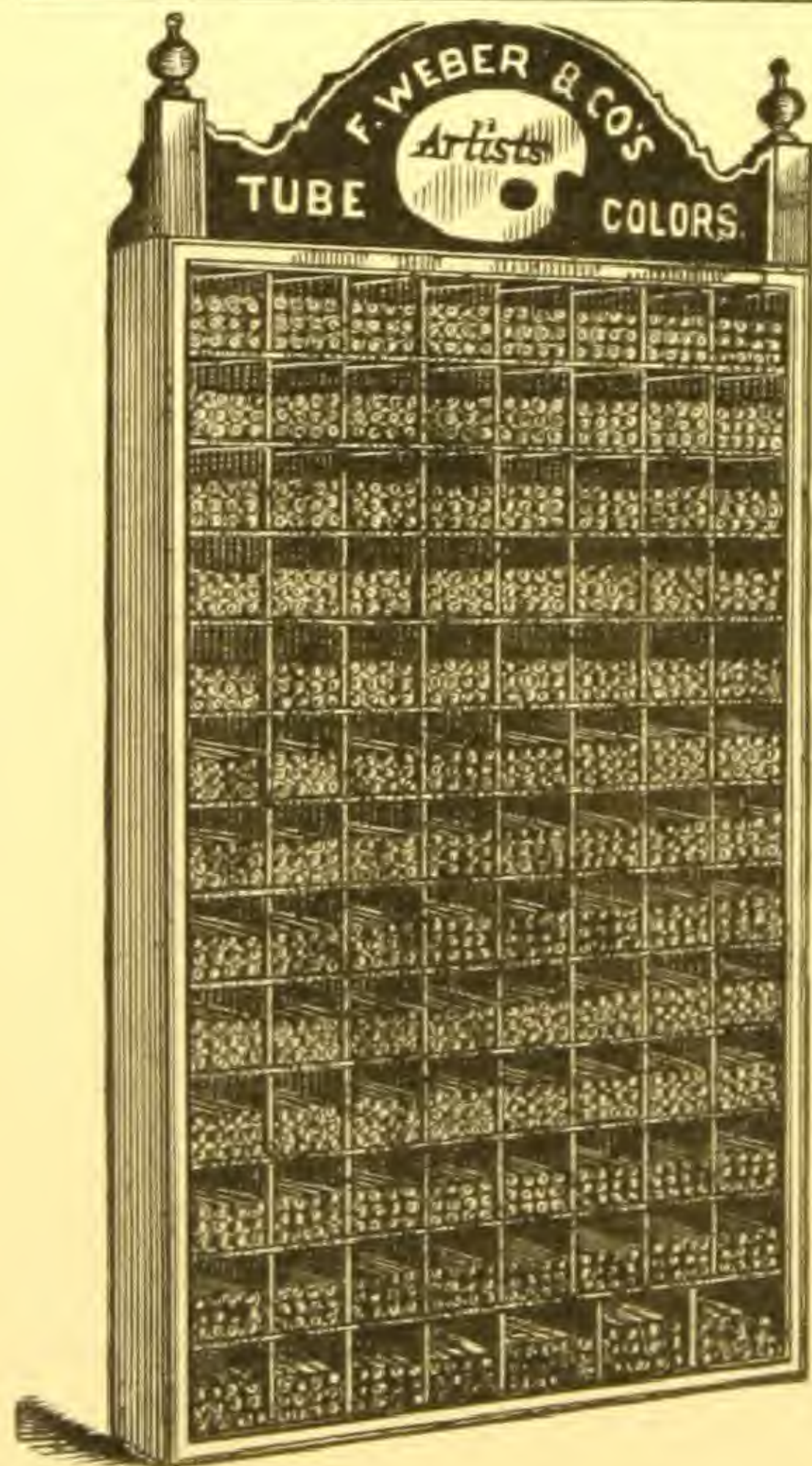
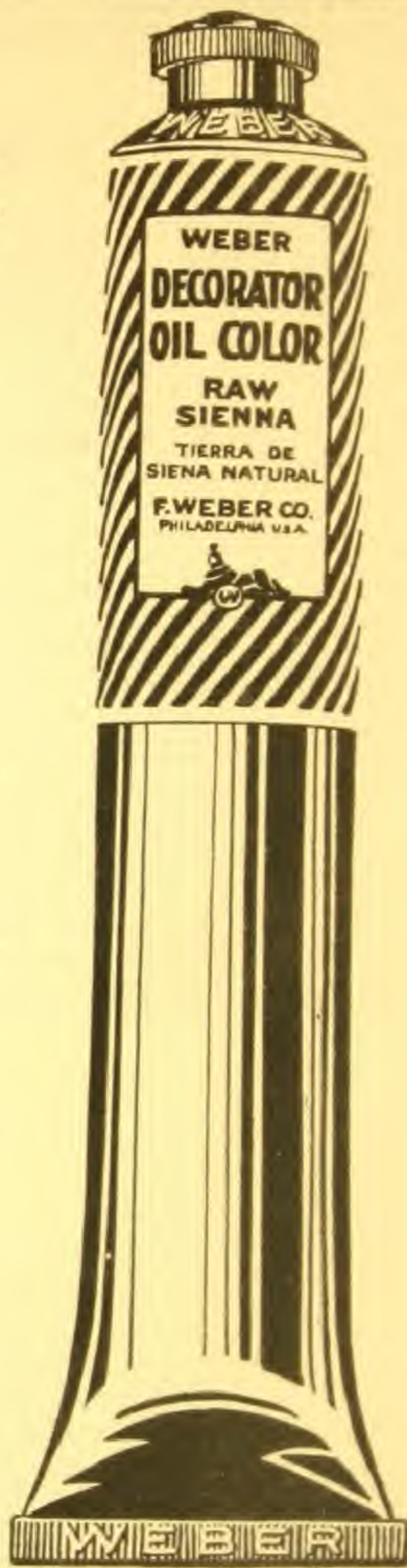
Well ground in linseed oil and selected for strength of color and permanency.

All in Tubes 1x6 inches

CLASS A—Price,	per Tube
Burnt Sienna	Indian Red
Burnt Umber	Ivory Black
Cerulean Blue (imit.)	Lamp Black
Chrome Green, Light	Raw Sienna
Chrome Green, Medium	Raw Umber
Chrome Green, Deep	Sepia (imit.)
Chrome Yellow, Light	Ultramarine
Chrome Yellow, Medium	Vandyke Brown
Chrome Orange	Venetian Red
Decorators' White	Yellow Ochre
Foundation White	

CLASS B—Price,	per Tube
Emerald Green	Violet
Lemon Yellow	Viridian (Imitation)
Prussian Blue	Yellow Lake
Vermilion, Dec.	Zinc Green

CLASS C—Price,	per Tube
Crimson Lake	



**RETAILERS'
COLOR CASES**

Each

Oil Color Case, with 70 spaces,
Water Color and Pastel Cabinet,
with 3 drawers

Special Sizes on Application

WEBER ARTIST OILS, VEHICLES, VARNISHES AND MEDIUMS

WEBER ARTIST OILS AND VEHICLES

- Poppy Oil** Only the purest, well-seasoned, cold-pressed, clear and colorless oil, expressed from the seeds of the opium poppy, is imported and bottled by us. Cannot be too highly recommended for use with Artist Fine Colors, especially with Whites and with those pigments which are in themselves good dryers. Pure Poppy Oil is only slightly slower in drying than pure Linseed Oil. The too frequent use of dryers with painting oils very often causes the oils to darken slightly upon ageing.
- Linseed Oil,
Refined** Purified and refined finest quality Linseed Oil, expressed from flax seed, containing no free mineral acids. Thoroughly dependable to use with all pigments and is free from any lead or other artificial dryers. In every way identical with raw Linseed Oil, differing only in that the Refined is of very pale color and always absolutely pure.
- Nut Oil** A pale oil expressed from walnuts. Very similar to Poppy Oil in physical characteristics. A slower dryer than Linseed Oil.
- Light Drying Oil** Prepared from pure Linseed Oil, Turpentine and Drying Oil. An ideal vehicle for all pigments, used especially on less absorbent painting grounds, drying well and of pale color. Can be most highly recommended for general use.
- Dark Drying Oil** Linseed Oil specially prepared with a strong siccatiff to obtain a quick drying oil. Owing to lead content and strong siccative character, this compound should be only employed for commercial use. With Mastic Varnish a gelatinous substance known as Megilp is obtained, which many Artists employ as a vehicle, however to be used with caution to insure the most desirable results.
- Turpentine, Rectified Spirits of** A very volatile, thin, colorless, redistilled Turpentine, derived from the exudation of various pine trees, used generally in conjunction with Oils, and as a thinner or solvent for Varnishes or Varnish Gums.

WEBER ARTIST OILS AND VEHICLES

- Siccattiff de Courtray** A powerful compound manganese and lead dryer. This preparation should be used very sparingly and with utmost caution, as abuse of same tends to cause cracking and darkening of the finished painting. Only a very small addition of Siccattiff de Courtray to slow drying colors, is necessary to hasten oxidization (drying) of the oil.
- Siccattiff de Harlem** A preparation composed of boiled linseed oil, turpentine and drying oil. A much slower drying compound than Siccattiff de Courtray.
- Painting Oil No. 1** A very pale and slow drying vehicle, composed of Gum Mastic, Poppy Oil and Turpentine, giving decided brilliancy and pleasant working consistency to oil paints with which it is used, but not recommended when absolute durability and permanency is important.
- Painting Oil No. 2** A more quicker drying vehicle than No. 1 Painting Oil. Of darker color, prepared from the finest Gum Copal, Turpentine, Refined Linseed Oil and Drying Oil. Its use as a vehicle gives decided brilliancy and pleasant working consistency to oil paints, but is not recommended where absolute permanency and durability is essential.

WEBER ARTIST VARNISHES

- Sphinx Retouching Varnish** A quick drying, light body, colorless Retouching Varnish, composed of a special blend of extra fine selected light Varnish Gums, with a very volatile diluent. Contains no artificial dryers. Sphinx Retouch Varnish does not bloom and cannot be excelled for the purpose for which it is intended, namely, as a light varnish to be applied over parts of a picture which have dried flat in places; over paints not entirely dry in order that further application of paints may be made; or applied to recently finished paintings to protect them sufficiently until completely dry when an application of a more protective varnish film should be applied. (See Picture Mastic Varnish.)


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P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E

WEBER ARTIST VARNISHES

- WEBER French Retouching Varnish** A blend of light varnish gums cut with Alcohol. Can be favorably compared to Sphinx Retouching Varnish in physical properties, however possessing tendency to bloom if applied in humid or wet weather.
- WEBER Retouching Varnish for Water Colors** Prepared from a blend of light varnish gums of very pale color. Very desirable for application to finished Water Color paintings, giving a durable, protective covering and adding brilliancy to the colors. Should not be applied unless the painting is thoroughly dry.
- Copal Varnish, Best Picture** Selected imported Copal Gums of very pale color dissolved in Drying Oil and Turpentine. This varnish yields an exceedingly durable and elastic varnish film, giving protection to a finished painting. Should not be applied to a picture unless same is thoroughly dry throughout, as cracking is likely to occur, if only the surface of the painting is dry before application. Copal Varnishes are very hard and tedious to remove when necessary during restoration of aged paintings, as they do not respond readily to the ordinary solvents, as do the Mastic or Damar Varnishes. Thin with Turpentine when necessary.
- Copal Varnish Genuine Extra Pale** In physical properties, this varnish is similar to the WEBER Picture Copal Varnish, prepared, however, of the very finest selected imported palest Copal Gums. Contains no artificial dryers and is in consequence slow drying. This varnish cannot be excelled for its high protective qualities, durability and pale color. Thin with Turpentine when necessary.
- Picture Amber Varnish** The pure selected gum dissolved in Drying Oil and Turpentine with physical properties common to Copal Varnish.

WEBER ARTIST VARNISHES

- Damar Varnish** Prepared from the finest selected true Singapore white damar gum, cut with Turpentine to obtain a very durable and flexible clear varnish. Contains no artificial dryers. *WEBER Damar Varnish* gives high gloss and strong protection to finished paintings, greatly increasing the brilliancy of the colors. Damar Varnish responds readily to the ordinary solvents employed in the removal of aged varnish films during restoration of the paintings. Thin with Turpentine when necessary.
- Mastic Varnish
Genuine
Full Strength** Prepared from the finest selected extra pale genuine Gum Mastic, cut with purified Turpentine. Contains no artificial dryers. *WEBER Mastic Varnish* is too strong for use on pictures, being principally employed in connection with *WEBER Dark Drying Oil* to prepare a gelatinous medium known as *Megilp*, which is valued by some Artists to obtain greater brilliancy and lustre, but which should be used with caution to insure durable results. *WEBER Mastic Varnish* should be reduced to half strength with Turpentine when to be applied as a protective film, over finished paintings.
- Picture Mastic
Varnish** Prepared from *WEBER Mastic Varnish* by reducing the strength to the proper consistency for the varnishing of paintings. Mastic Varnishes in presence of moisture are likely to bloom and should therefore be applied very carefully. *WEBER Picture Mastic Varnish* is of exceptional pale color and affords a very protective covering to pictures, also greatly increasing the brilliancy and color value of the painting. Aged films of Mastic Varnish respond readily to the ordinary solvents employed during restoration. Thin with Turpentine when necessary.
- White Shellac
Varnish** Prepared from extra pale bleached Gum Shellac, in alcohol. This varnish dries very rapidly, with high gloss finish. During application, moisture will cause Shellac Varnishes to bloom. *WEBER White Shellac Varnish* applied to Posters, etc., executed with *WEBER Sphinx Show Card Colors*, will produce very brilliant results.
- Tempera Mat
Varnish** A solution of refined bleached pure wax. When applied over Oil or Tempera paintings a dull finish is obtained which also somewhat subdues the color value of the painting.


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P H I L A D E L P H I A
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WEBER FIXATIFS

- Sphinx Fixatif** A superior grade of Fixatif prepared from a blend of selected pale gums. This almost colorless fixatif can not be too highly recommended for use in fixing the most delicate pastel tones, charcoal or crayon drawings, etc., without perceptibly darkening any tints.
- Fixatif** Prepared of selected gums, for use in fixing Pastel, Charcoal and Crayon Drawings. A light application of Fixatif will preserve the drawings in most satisfactory manner. Fixatifs are best applied with an atomizer.

WEBER SUNDRY LIQUIDS AND PREPARATIONS

- Salamander, a Restorative for Oil Paintings** This restorative for oil paintings is prepared from essential oils and balsams of careful selection. Salamander applied to old oil paintings will restore the color brilliancy and rejuvenate aged varnish films without any injurious effect upon the painting. After a painting has been treated with Salamander, an application of Picture Mastic Varnish will help retain the brilliancy restored by this preparation. Salamander will also very effectively remove bloom from varnishes. Salamander is absolutely safe and harmless, containing no injurious chemicals and has received highest recommendations for its cleaning and restorative properties.
- Mixing Preparation** A vehicle to be used with oil colors to prevent their spreading when painting on silk, paper, wood, etc.
- Japan Gold Size** A very strong dryer, prepared from a thin solution of Copal Varnish, Siccatiff and Turpentine. When mixed too freely with oil colors, this preparation is likely to cause cracking and darkening of the paints. Its principal use is in connection with the application of Gold Leaf.
- Transparency Liquid** This preparation is used in transparentizing papers, parchments, blue-prints, tracings, lamp-shades, etc. A durable result is obtained with one application.

WEBER OILS, SICCATIFS AND VARNISHES

All Our Oils Are Purified and of Best Quality



OILS

	1-oz Bottles Bottle Doz.	2½-oz. Bottles Bottle Doz.	Per Pint	Per Quart
Drying Oil, pale				
" " dark				
Linseed Oil, White Refined				
Nut Oil				
Poppy Oil				
Spirits of Turpentine, rectified				
Japanned Gold Size				
Siccattif de Courtray, F. W. Co.'s				
Siccattif Harlem, F. W. Co.'s				

WEBER "MIXING PREPARATION"

This preparation, mixed with Oil Colors, will prevent the oil from spreading when used on Paper, Satin or Wood.

In 2½-oz. bottles Per bottle, Per dozen,

WEBER PAINTING OIL

This is a preparation used for mixing with Oil Colors in place of the ordinary oils or siccatifs. It brings out the colors to their full intensity and brilliance, and acts as a drier, at the same time preventing cracking of the colors.

	2½-oz. Bottle	Per Doz.
No. 1. Very pale in color, slow drying	1.00	12.00
No. 2. Amber color, quick drying	1.00	12.00



P H I L A D E L P H I A
ST. LOUIS BALTIMORE

WEBER SALAMANDER

A good preparation for removing the bloom on oil paintings, and restoring the lustre of old varnish. If carefully applied will bring out the lost tones of colors on old paintings. Directions—Rub in well with a linen or cotton rag, on the varnished surface, and let it dry thoroughly. Contains no injurious chemicals.

Price, per 2½-oz. bottles, Per dozen,

“SPHINX” RETOUCHING VARNISH

For Oil Painting

PROPERTIES—This retouching Varnish serves to blend the different layers of color; but must not be mixed with the paint. It is advisable to always apply a little of it to such places that are intended to be painted over, or over such colors that have dried flat. It does not bloom and remains flexible. A thin coat over a freshly painted picture will protect it against dust, etc. It is of the greatest pliability.

APPLICATION—Flow the same lightly over the painted surface. It dries in a few minutes, which allows to paint immediately over the varnished parts.

	Each	Doz.	Pint	Quart
1-oz. bottle				
2½-oz. bottle				

VARNISHES

	1-oz. Bottles Bottle Doz.	2½-oz. Bottles Bottle Doz.	Per Pint	Per Quart
Copal Varnish, best picture				
“genuine, ex. pale				
Picture Amber Varnish				
Damar Varnish, genuine				
Mastic Varnish, genuine full strength ..				
Picture Mastic Varnish				
White Spirit Varnish				
Retouching, Weber French, for oil painting				

WATER COLOR VARNISH

Retouching Varnish, Weber, for water colors 1-oz. bottle, Doz.

FIXATIF

	2½-oz. Bottles Bottle Doz.	Per Pint	Per Quart
Weber Fixatif			
Weber Sphinx Fixatif			
Rouget French Fixatif, 2-oz. bottle			

SUNDRY LIQUIDS

	2½-oz. Bottles Bottle Doz.	Per Pint	Per Quart
Adhesive Preparation			
Transparency Liquid			
Preservative Preparation			
Gum Water			

FRENCH OILS, VARNISHES AND MEDIUMS

	Bottle	Dozen
Soehnee's Retouching Varnish, No. 3, for Oil Color Painting ..		
Soehnee's Retouching Varnish, No. 2, for Water Color Painting		
Siccatisf de Courtray		
Siccatisf de Harlem		
Vibert's Retouching Varnish (à Retoucher)		
Vibert's Picture Varnish (à Tableaux)		
Vibert's Painting Varnish (à Peindre)		
Vibert's Essence de Petrole		
Vibert's Huile Essentielle de Petrole		
Rouget Fixatif—2-oz. bottle		



Weber Canvas Textures

Weber Artist Canvases are scientifically prepared, only the highest quality raw materials being used in their preparation.

All qualifications which are necessary to make an artist canvas are given consideration, thereby assuring most permanent and durable results to a finished painting. Only the highest quality size and purest quality oil and paint are used in the priming of our canvases. During the preparation of our canvases, the stretch is taken out and they are specially prepared in order that gases, moisture and impure air cannot attack a finished painting from the back. Likewise, contraction and expansion are reduced to a minimum.

Weber Artist Canvases remain very pliable and flexible indefinitely and will not crack or peel. We have given very close study to the preparation of artist canvases for over fifty years and believe today to have embodied in our canvases all qualities required to give absolute durability and permanency.

WEBER PREPARED LINEN CANVASES ON STRETCHERS

Single Prime, Double Prime, Smooth, Roman, Absorbent or Burlap and Twilled Best English Linen. Nos. 1, 2, 3, 4, 5, 10, 114, 115, 117, 118, Made With Pflieger Strips.

Each		Each		Each	
6x 8 inches	.....	14x20 inches	.....	22x30 inches	.....
6x10 "	.....	15x18 "	.....	22x36 "	.....
6x11 "	.....	14x24 "	.....	22x38 "	.....
7x12 "	.....	16x20 "	.....	24x32 "	.....
8x10 "	.....	16x22 "	.....	24x34 "	.....
8x14 "	.....	16x24 "	.....	24x36 "	.....
9x12 "	.....	16x26 "	.....	24x42 "	.....
10x12 "	.....	16x28 "	.....	25x30 "	.....
10x14 "	.....	17x21 "	.....	26x36 "	.....
10x18 "	.....	18x24 "	.....	27x34 "	.....
12x14 "	.....	18x30 "	.....	28x40 "	.....
12x16 "	.....	18x33 "	.....	29x36 "	.....
12x18 "	.....	20x24 "	.....	30x40 "	.....
12x20 "	.....	20x26 "	.....	30x42 "	.....
12x22 "	.....	20x30 "	.....	30x46 "	.....
12x24 "	.....	20x36 "	.....	36x42 "	.....
14x17 "	.....	22x27 "	.....	

Prices for other Sizes and for Canvases on Hand-made Stretchers on Application

WEBER COTTON CANVAS ON STRETCHERS

Made With Pflieger Strips

Each		Each		Each	
6x 8 inches	.....	12x16 inches	.....	16x28 inches	.....
6x11 "	.....	10x22 "	.....	18x24 "	.....
6x10 "	.....	12x18 "	.....	20x24 "	.....
7x10 "	.....	12x20 "	.....	18x30 "	.....
6x12 "	.....	12x22 "	.....	18x33 "	.....
7x12 "	.....	12x24 "	.....	20x26 "	.....
8x10 "	.....	14x17 "	.....	20x30 "	.....
9x10 "	.....	14x18 "	.....	22x27 "	.....
7x14 "	.....	14x20 "	.....	22x30 "	.....
8x12 "	.....	14x22 "	.....	20x36 "	.....
8x14 "	.....	14x24 "	.....	22x34 "	.....
9x12 "	.....	16x20 "	.....	22x36 "	.....
10x12 "	.....	16x22 "	.....	22x38 "	.....
10x14 "	.....	16x24 "	.....	24x34 "	.....
10x16 "	.....	17x21 "	.....	24x42 "	.....
10x18 "	.....	16x26 "	.....	25x30 "	.....
12x14 "	.....			

Prices for Other Sizes on Request

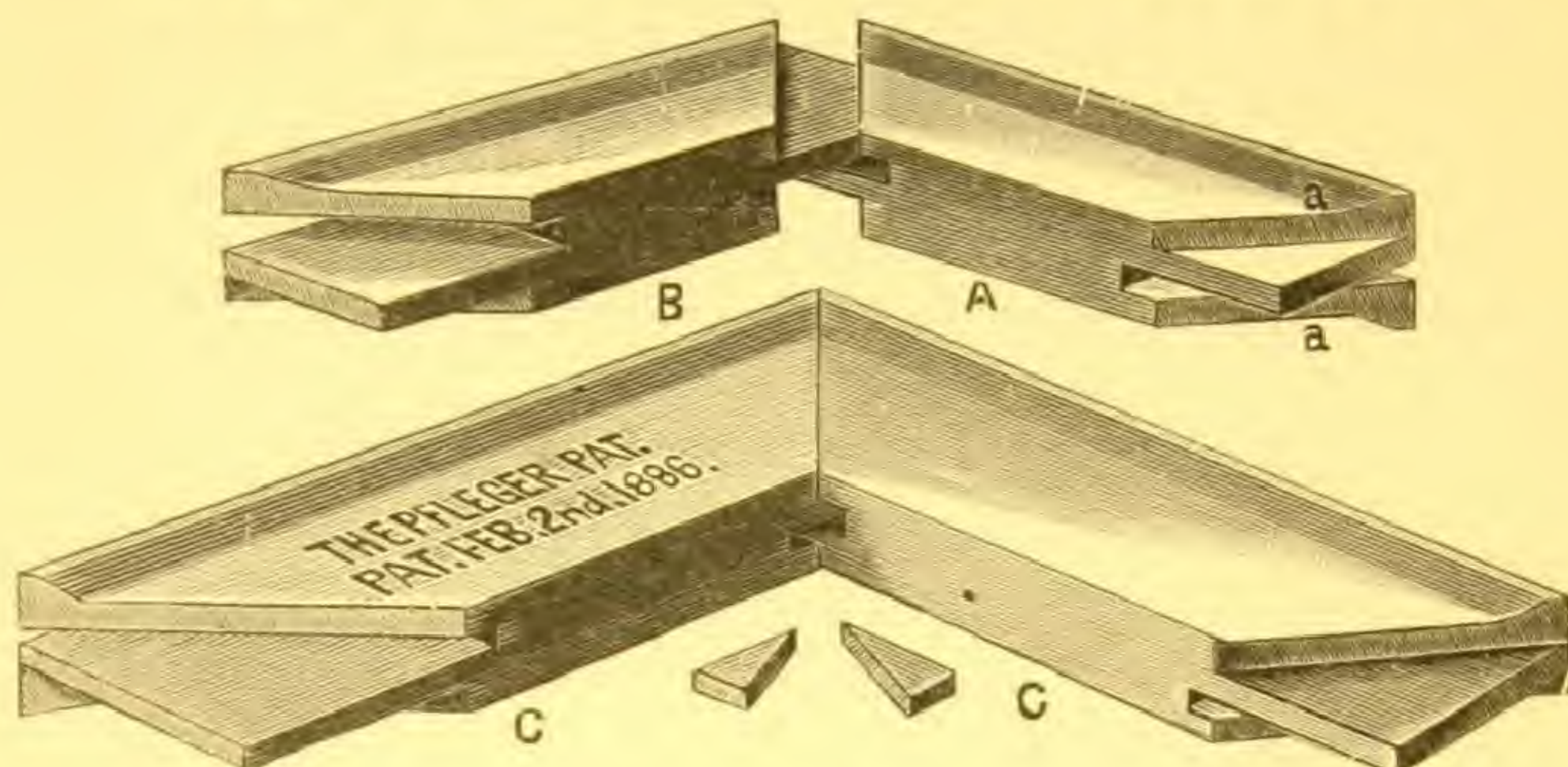


CANVAS SKETCHING PINS

For Keeping Wet Sketches, or Canvases, Apart While Carrying Them

Double Per dozen, Per gross,

PATENT STRETCHER PIECES



1 3/4 inches wide

These pieces are interchangeable, hence any lengths can be fitted together.

All lengths from	6 to 36 inches	.....	Per 100 pieces,
" " "	37 " 48	"	" "
" " "	49 " 61	"	" "

SINGLE STRETCHER PIECES

1 3/4 inches wide

All lengths from	6 to 19 inches, including keys	.....	Per piece,
" " "	20 " 36	" "	" "
" " "	37 " 48	" "	" "
" " "	49 " 61	" "	" "

HAND-MADE STRETCHERS

Of Best Seasoned WOOD. Carefully Made in Our Own Shops

	Without Bar	With One Bar	With Two Bars	With Cross Bars
3 in. wide, 1 in. thick.....Per running foot,				
3 1/2 " " 1 " " " " " " " "				
4 " " 1 " " " " " " " "				
5 " " 1 1/4 " " " " " " " "				

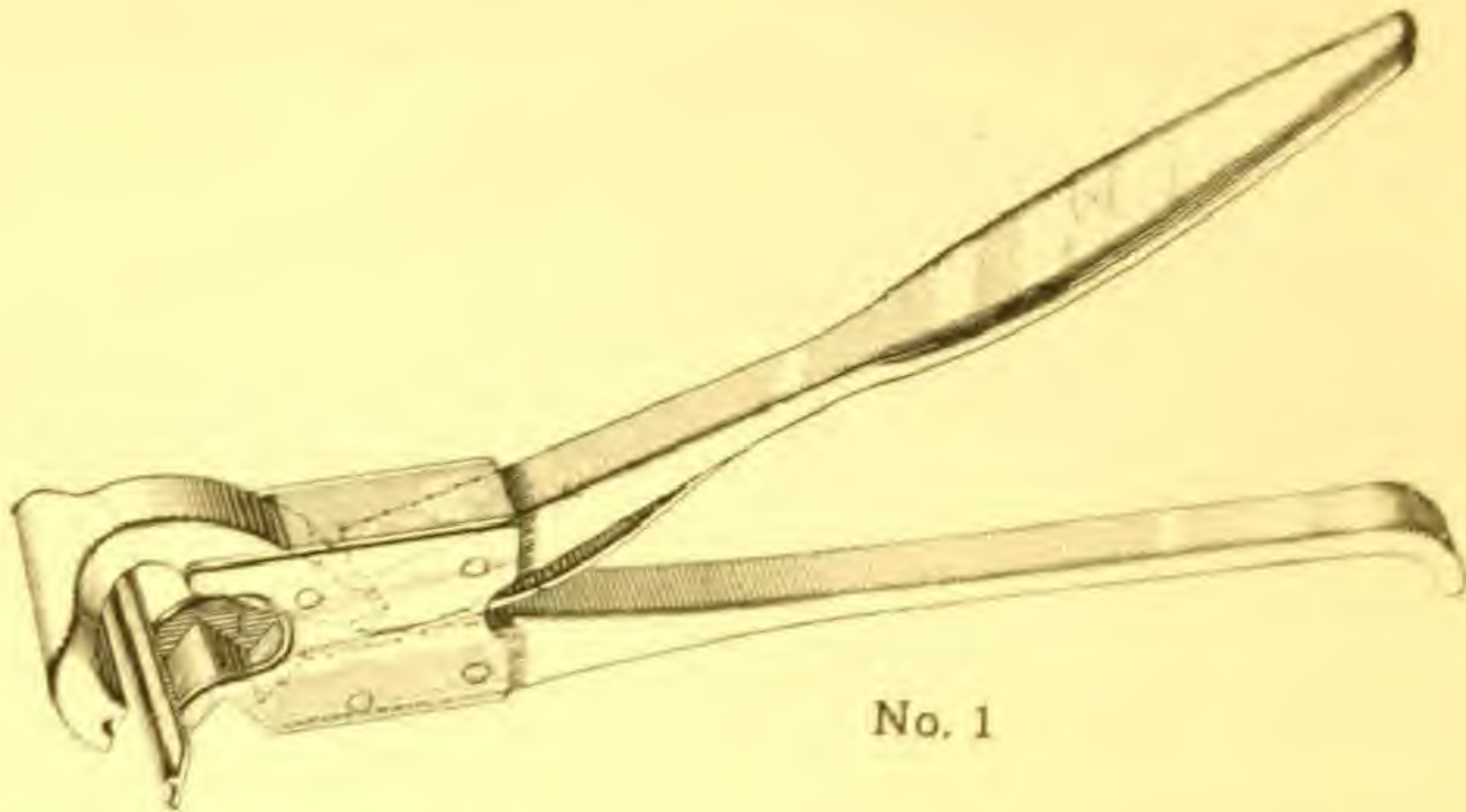
OVAL and ROUND Stretchers, size, square or oval.

per running foot, based on same

CANVAS STRETCHING PINCERS

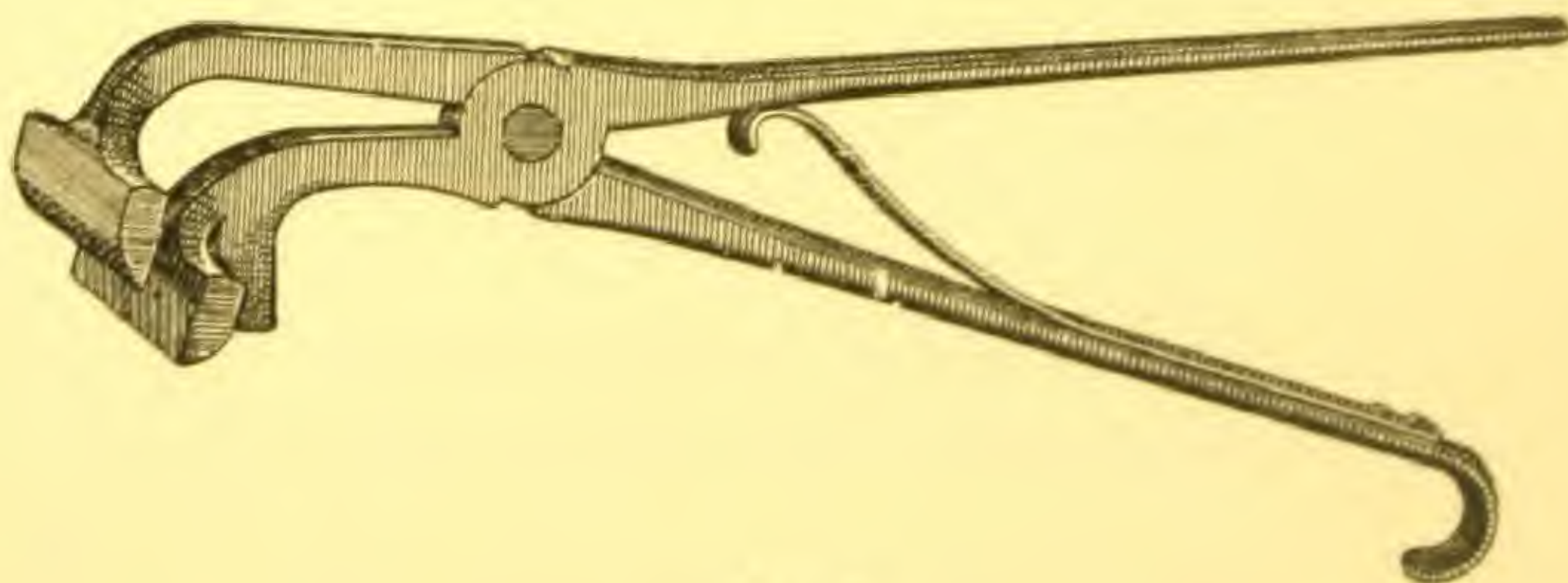
The Improved "Sphinx" Stretching Pincers

Patented



On account of its entirely new construction, it has special advantages over any Pincers so far introduced. Its **Double Leverage** gives it a powerful grip, short motion and quick action and does not strain the wrist. Jaws, 2 inches.

No. 1 Sphinx Each,



No. 2

No. 2 French style, bent Each,
No. 3 English style, straight, not bent

With straight Jaws, 2 inches wide.


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

WEBER ACADEMY BOARDS

Smooth or Rough Surface

	Each	Per Doz.		Each	Per Doz.
6x 9 inches			12x18 inches		
9x12 "			18x24 "		
10x14 "			22x28 "		

Plain wooden panels, beveled edges, white wood for out-door sketching, made to order.

WEBER OIL SKETCHING PAPER

Smooth or Rough, Stippled Surface

20x30 inches.....	Per sheet,	Per Doz. sheets,
30x40 "	" "	" " "

WEBER OIL SKETCHING BLOCKS

Twenty-four sheets of Oil Sketching Paper, pressed on heavy binders board and fastened on the edges to form a solid block, of which the upper sheet can be taken off by drawing a knife around the edges, thus leaving the remainder smooth and clean. **Rough or smooth surface.**

	Each		Each
6x 9 inches		10x14 inches	
9x12 "		12x18 "	

WEBER CANVAS SKETCHING BLOCKS

Twelve Sheets No. 8 Canvas to the Block

Sizes	6x9	9x12	12x18
Each			

ARTIST CANVAS BOARDS

Canvas Mounted on Heavy Binders Board

No. 8 Fine Tooth Canvas	No. 11 Roman Drill Canvas
Size 18x24	Per sheet,

Prepared with actual Artist Canvas mounted on a heavy stock finest ply board. The true canvas facing on these boards is sized and primed with the same care and quality priming that enters into the manufacture of Artists' Canvas, thereby insuring the most permanent properties and working qualities peculiar to Artists' Canvas on stretchers. It is impossible for **Weber Artist Canvas Board** to peel or chalk its surface or absorb a detrimental quantity of oil from the applied oil paints as is usual when the painting surface is too absorbent. The back of **Weber Artist Canvas Board** is also thoroughly protected with a coating of paint, thereby permanently preserving the back of the finished oil painting against the attacks of its worse enemies, impure air, gases and moisture.

Weber Artist Canvas Board meets the demand for a better quality sketch-board, being very durable and withstanding the destructive elements of climate and moisture very satisfactorily.

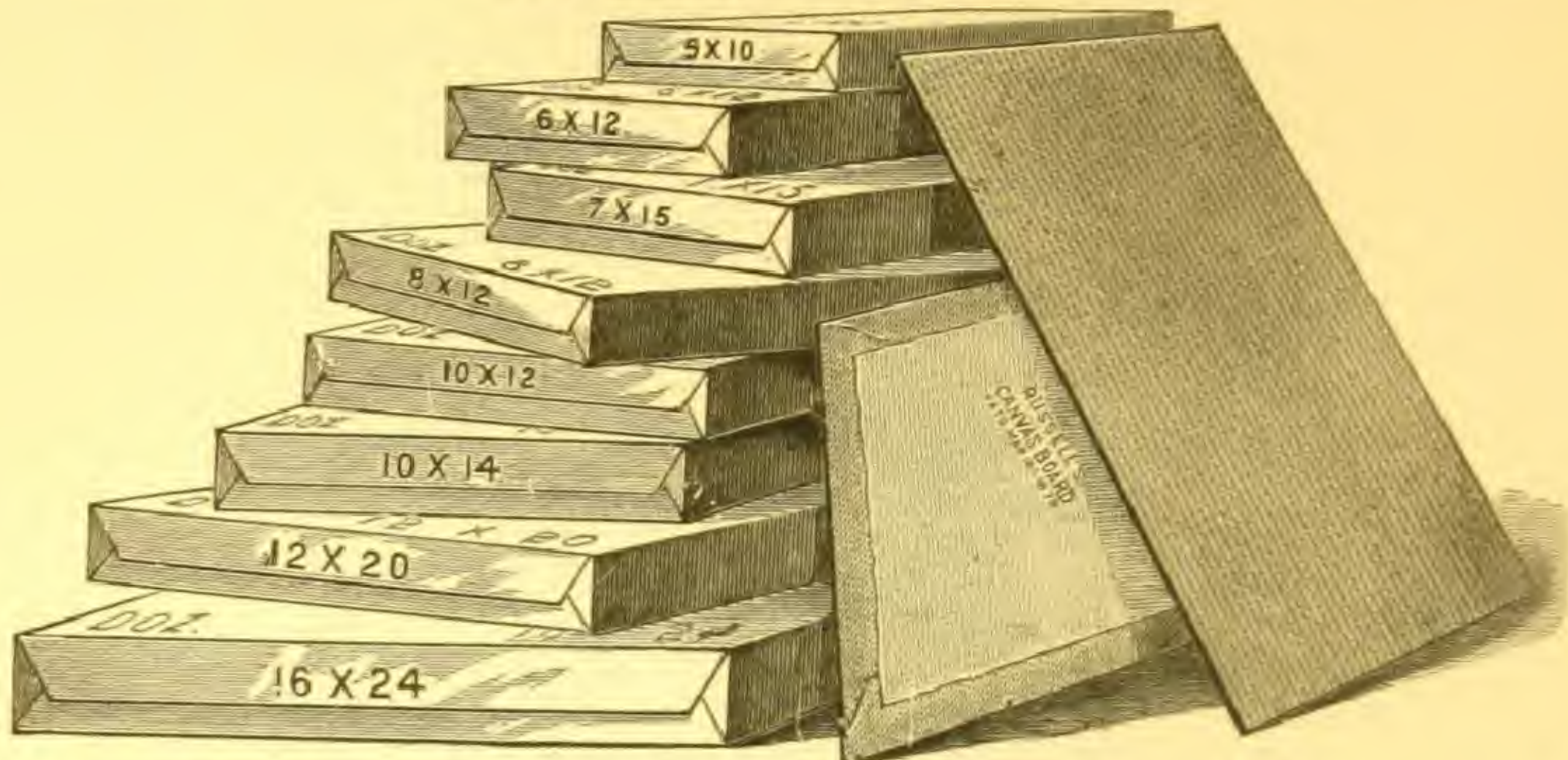
Weber Artist Canvas Boards are made in two surface textures, in only one size, 18 inches by 24 inches.

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

RUSSELL ARTIST CANVAS BOARDS

Prepared by F. Weber Co.



These Boards are strong Binder's Boards, covered with Canvas prepared for Oil Painting. They make very desirable boards for out-door sketching, as well as studio painting.

Inches	Each	Per Doz.	Inches	Each	Per Doz.	Inches	Each	Per Doz.
4x 8....			10x12....			12x24....		
6x 9....			10x14....			14x18....		
6x12....			10x16....			14x20....		
7x10....			10x18....			16x20....		
8x12....			10x20....			16x22....		
8x16....			12x14....			16x24....		
9x12....			12x18....			18x24....		
9x18....			12x20....			20x24....		

Any Other Sizes Made to Order

PAPIER-MACHÉ PLAQUES

Prepared for Oil and Water-Color Painting

All Genuine Papier-Maché Plaques are stamped with our trade-mark, the "Sphinx."

ROUND PAPIER-MACHÉ PLAQUES

Inches	Each	Per Doz.	Inches	Each	Per Doz.	Inches	Each	Per Doz.
6			12			20		
7			14			22		
8½			16			24		
10			18					

OVAL PAPIER-MACHÉ PLAQUES

Inches long	Each	Per Doz.	Inches long	Each	Per Doz.
10			13		
11			15		

OBLONG PAPIER-MACHÉ PLAQUES

Inches	Each	Per Doz.	Inches	Each	Per Doz.	Inches	Each	Per Doz.
5x 8 ..			7x10½ ..			9x13½ ..		
6x 9 ..			8x12 ..			10x15 ..		

**FINE WOODEN SKETCH BOXES
FOR OIL COLORS**

Made in Our Own Shops Under Careful Supervision



"RAFFAEL" OIL COLOR BOXES

Made of hard wood, polished and finely finished. Strong brass hardware. Leather carrying handle. Space for oil colors, oils, varnishes and brushes. Fitted with palette and easel device and lid grooved to hold two wet sketches.

10x14 inches Each,
12x16 " "

FITTED

These boxes can be supplied fitted with an assortment of selected Artists' Oil Colors (Weber manufacture), Brushes, Oils, Varnishes, Palette Knife, Palette Cup, "Academy" Boards.

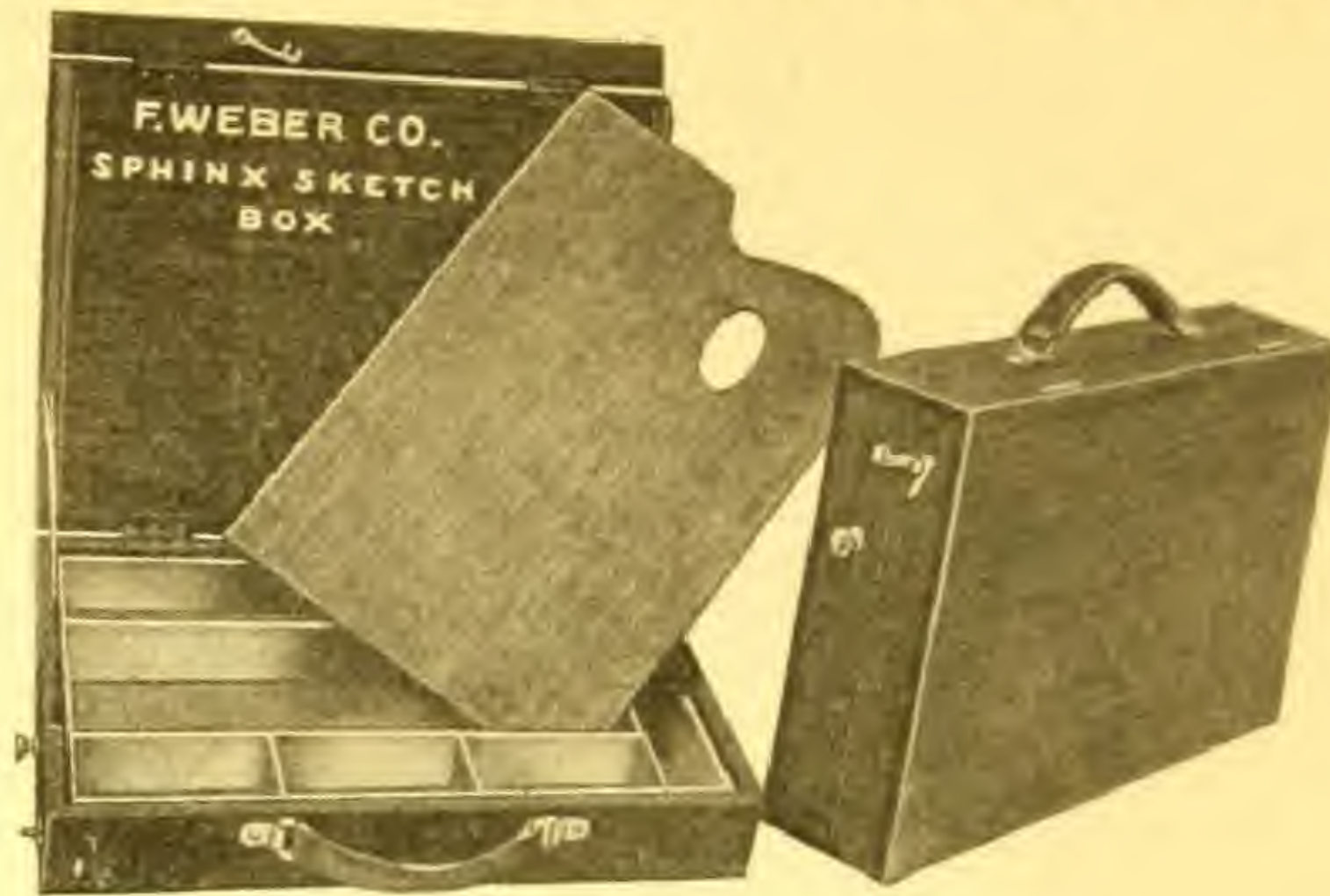
10x14 inches, fitted
12x16 " "

F. WEBER CO.

PHILADELPHIA
ST. LOUIS

BALTIMORE

SPHINX OIL COLOR BOXES



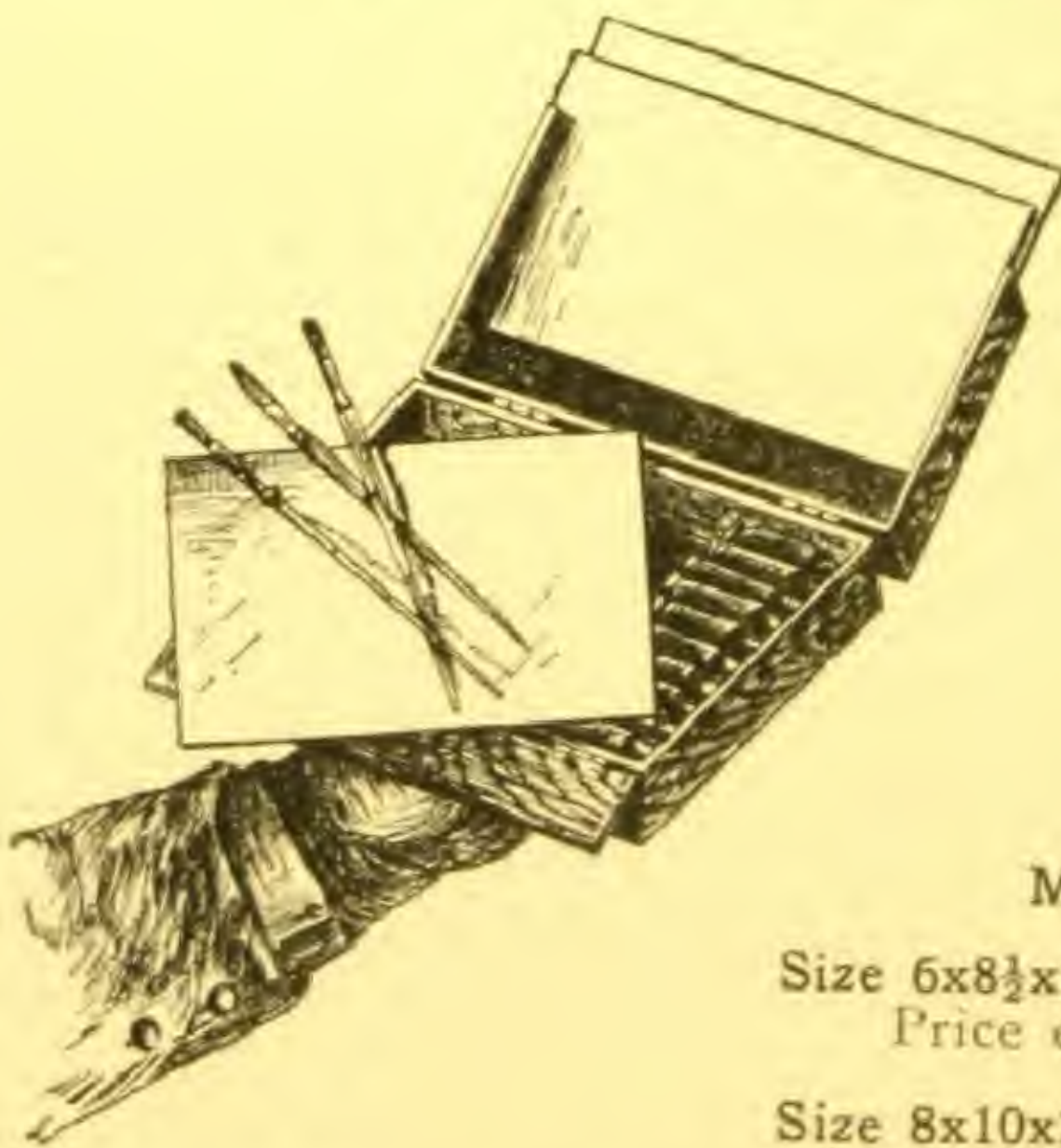
Beautifully made of solid mahogany, polished. Hardware strong and heavily nickle-plated. Corners securely locked. Tin tray for holding colors, brushes and bottles. Fitted with mahogany oiled palette. Lid is grooved to hold two wet sketches and serves as easel. One of the finest Artists' Sketch Boxes made.

10x14 inchesEach,

12x16 inchesEach,

SPHINX THUMB BOXES

For Holding a Small Outfit of Colors, Brushes, Etc.



The top part of Box has grooves for holding wet Sketches and at the same time serves as an Easel, while the bottom part of Box is designed for holding a sufficient supply of Colors, Brushes and a Bottle of Oil. The lower part of Box is separated by a thin board, which can be used as a Palette. The bottom of the Box is equipped with a Leather Strap for holding Box on the thumb, and its compact size and light weight make it an especially convenient outfit for Out-door Sketching.

Made in Two Sizes, as follows:

Size $6 \times 8 \frac{1}{2} \times 2 \frac{1}{8}$ inches, to hold four Sketches.
Price each, empty

Size $8 \times 10 \times 2 \frac{1}{8}$ inches, to hold four Sketches.
Price each, empty

These Boxes are also Adaptable for Out-door Water Color Sketching.

F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS BALTIMORE

OIL COLOR OUTFITS

"POCKET" OIL SKETCHING OUTFIT

The Outfit consists of Japanned Tin Box, containing 12— $\frac{1}{2}$ x2-inch Tubes of Weber Artist Oil Colors, 3 Brushes, 1 Bottle Linseed Oil, 1 Bottle Turpentine.

Price, complete, each



Inside Measurement, $6\frac{1}{2}$ x $8\frac{1}{4}$ x $1\frac{1}{4}$ inches

"BEGINNERS' " OIL COLOR OUTFIT

The Outfit consists of Polished Maplewood Box, with brass handle and hinges, containing Wood Palette, Tin Palette Cup, 8 selected Weber Artists' Oil Colors in tubes, 1 bottle Pale Drying Oil, 2 flat Bristle Brushes, 2 round Fitch-hair Brushes, 1 brass Crayon Holder, 2 pieces Oil Sketching Paper, 1 piece each of Impression and Tracing Paper.

Price, complete, each

"DILETTANTE" OIL COLOR OUTFIT

The Outfit consists of Polished Maplewood Box, with brass handle and hinges, Wood Palette, Tin Palette Cup, 11 tubes Weber selected Artists' Oil Colors, 1 double tube Weber Permalba, 1 bottle Turpentine, 1 bottle Pale Drying Oil, 2 flat Bristle Brushes, 2 genuine Fitch-hair Brushes, 1 Blender, Steel Palette Knife, Lead Pencil, Impression Paper, Tracing Paper, and 1 Academy Board.

Price, complete, each



Inside Measurement, $5\frac{3}{4}$ x $10\frac{1}{4}$ x $1\frac{1}{4}$ inches

F. WEBER CO.

PHILADELPHIA
ST. LOUIS

BALTIMORE

"ACADEMY"
OIL COLOR OUTFIT

The Outfit consists of Polished Maplewood Box, with brass handle and hinges, 13 double tubes Weber selected Oil Colors, 1 bottle each Pale Drying Oil, Rectified Spirits of Turpentine, Steel Palette Knife, Palette and Palette Cup, 1 Blender, 1 Sable and 2 Bristle Brushes, Academy Board, Tracing and Transfer Paper.

Price, complete, each



Size $13\frac{1}{4} \times 6\frac{1}{4} \times 2$ inches deep



Size $10\frac{1}{2} \times 6\frac{1}{2} \times 2$ inches deep

"TOURIST"
SKETCH BOX

The Outfit consists of Japanned Tin Sketch Box, Mahogany Palette, Tin Oil Cup, Steel Palette Knife, 12 tubes Weber carefully selected Oil Colors, 1 double tube Weber Permalba, 2 Fitch-hair Brushes, 2 Bristle Brushes, 1 Blender, bottle Turpentine, bottle Pale Drying Oil, Academy Board, 2 pieces Oil Sketching Paper, Tracing Paper, Impression Paper, 2 pieces White Crayons, Crayon Holder, 2 pieces Black Crayons, Paper Stumps, Black Lead Pencil, 2 pieces Charcoal.

Price, complete, each

F. WEBER CO.

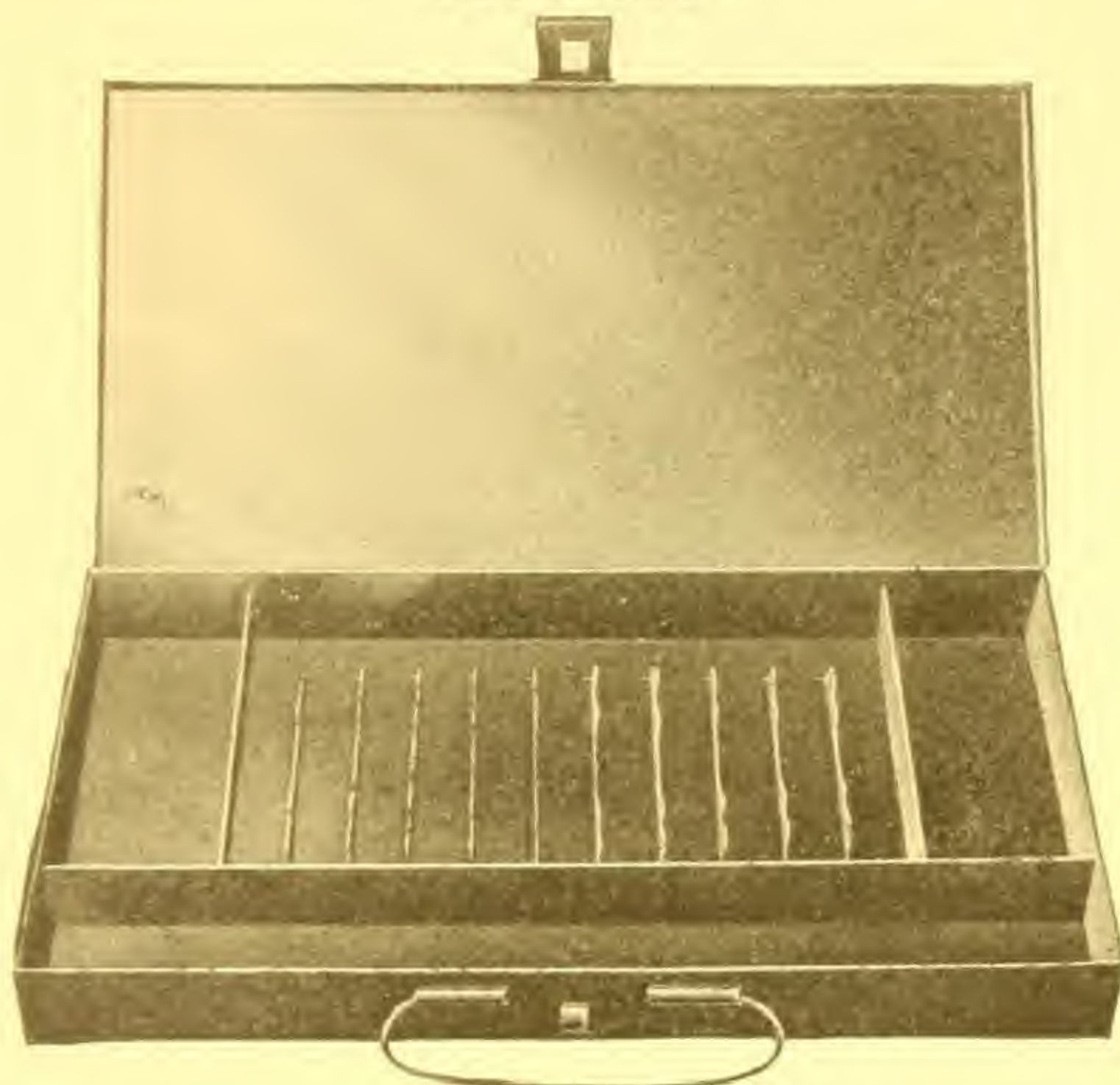
P H I L A D E L P H I A
ST. LOUIS BALTIMORE

WEBER JAPANNED TIN OIL COLOR BOXES

Note—Our Japanned Tin Oil Sketching Boxes are of superior workmanship, and the interior most practically arranged. Nos. 1, 1½, 1¾, 2½ and 2¾ are arranged to have the Palette fit into the lid of the box, while the space between lid and box as well as the partition in the double-bottom boxes is arranged for

carrying wet sketches, enabling the artist to carry from six to twelve wet sketches.

“STUDENT”



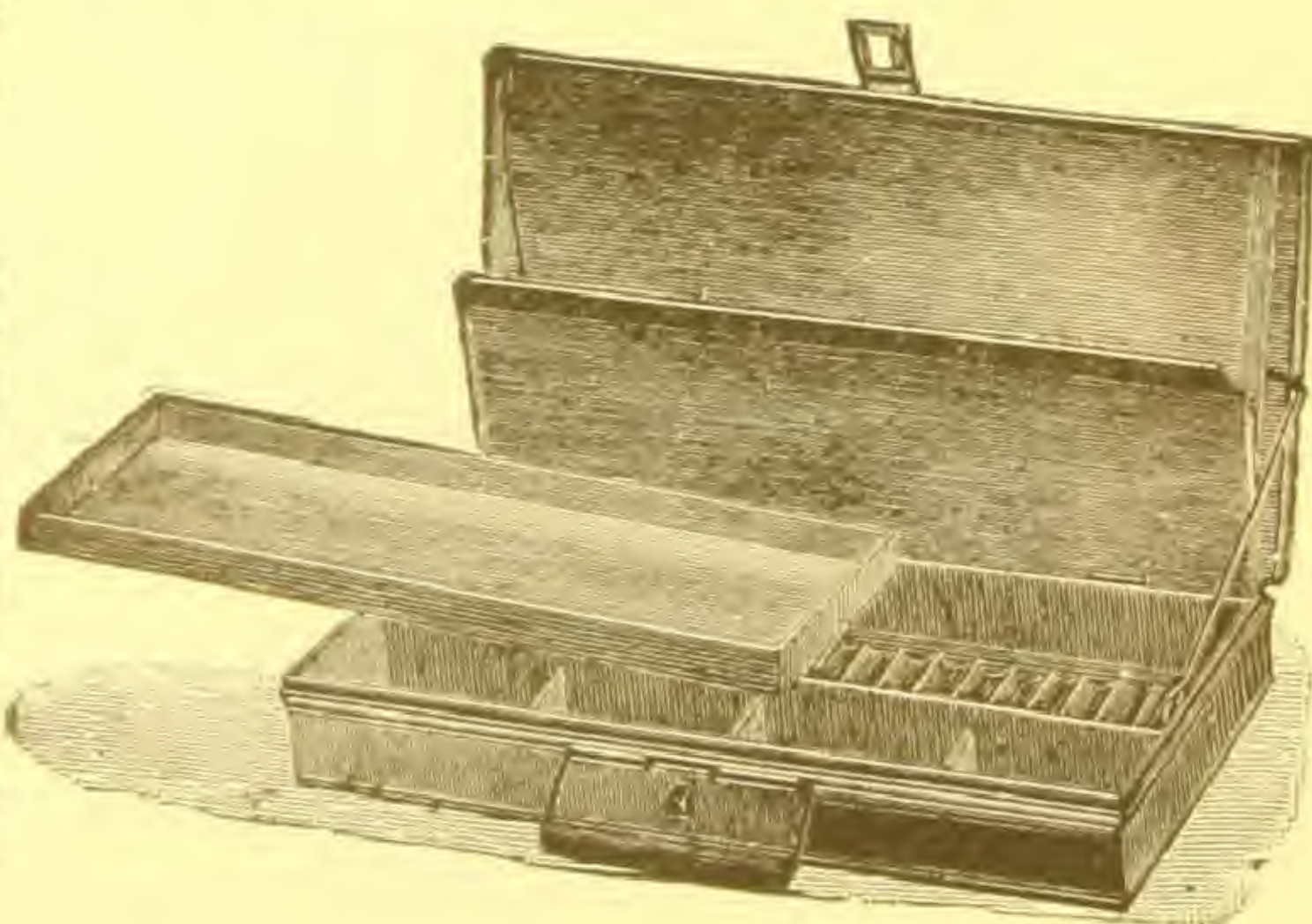
No. 00 “Student,”
11x6x1½ in., empty.
Each,

No. 00/F “Student” —
Fitted—Containing 12
Single Tubes Weber
Artist Oil Colors, 4
Bristle Brushes, 3
Sable Brushes, Steel
Palette Knife,
Wooden Palette, Pa-
lette Cup, Charcoal,
Crayon Holder, 1 bot-
tle each Pale Drying
Oil, Spirits of Tur-
pentine ... Each.

“REMBRANDT”

No. 0 “Rembrandt,” 6x13x2
inches deep, with tray,
empty Each,

No. 0/F “Rembrandt”—
Fitted—Containing 18
Single and 2 Double
Tubes Weber Artist Oil
Colors, 3 Superfine
Bristle, 2 Russian Sable
Brights, 2 Russian Sable
Round Brushes, Linseed
Oil, Turpentine, Poppy
Oil, Picture Mastic Var-
nish, 1 Steel Palette
Knife, 1 Tin Palette
Cup, Mahogany Palette.
Each,



F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS BALTIMORE

WEBER JAPANNED TIN OIL COLOR BOXES (Continued)

“THE UNIVERSITY”

No. 1 THE UNIVERSITY—
9x13x2 $\frac{1}{2}$ inches, with extra
tray for Brushes, etc., and in-
side lid to keep the colors in
place, empty Each,

No. 1/F University — Fitted —
Containing 22 Single and 2
Double Tubes Weber Artist
Oil Colors, 4 Superfine Bristles,
3 Russian Sable Round, 3 Rus-
sian Sable Brights, 1 bottle
each Linseed Oil, Turpentine,
Sphinx Varnish, Steel Palette
Knife, Mahogany Palette,
Palette Cup, 2 sheets Academy
Boards.

Price, each



“ART SCHOOL”



No. 1 $\frac{1}{2}$ “Art School,” 9x13x2 $\frac{1}{2}$
inches, with inside lid to keep
colors in place, beveled lid,
empty Each,

No. 1 $\frac{1}{2}$ /F “Art School”—Fitted
—Containing 18 Single and 2
Double Tubes Weber Artist
Oil Colors, 5 Superfine Bris-
tles, 3 Russian Sable Round, 3
Russian Sable Brights, 1 bot-
tle each Linseed Oil, Turpen-
tine, Sphinx Varnish, Steel
Palette Knife, Mahogany
Palette, Palette Cup, 2 sheets
Academy Boards.

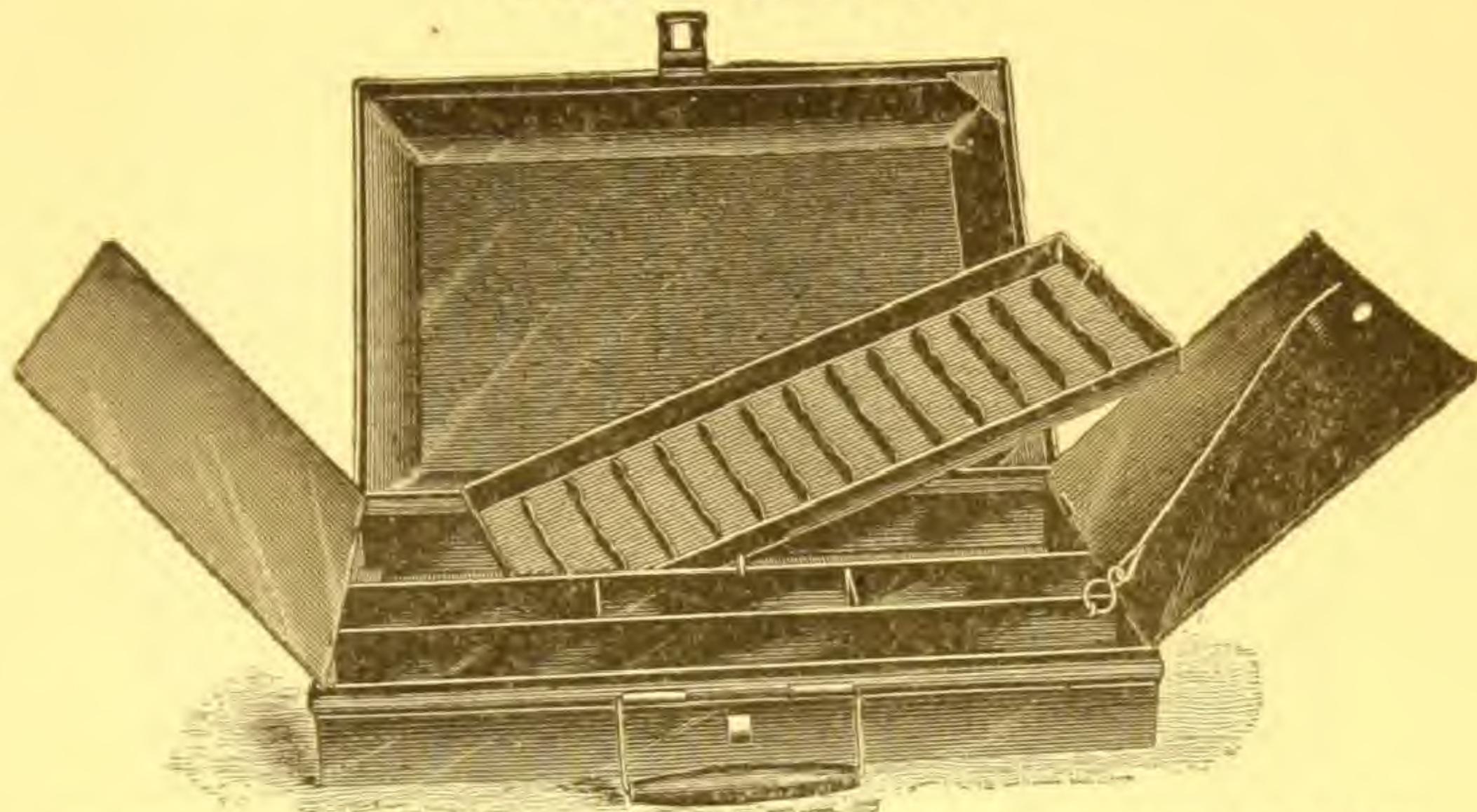
Price, each

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

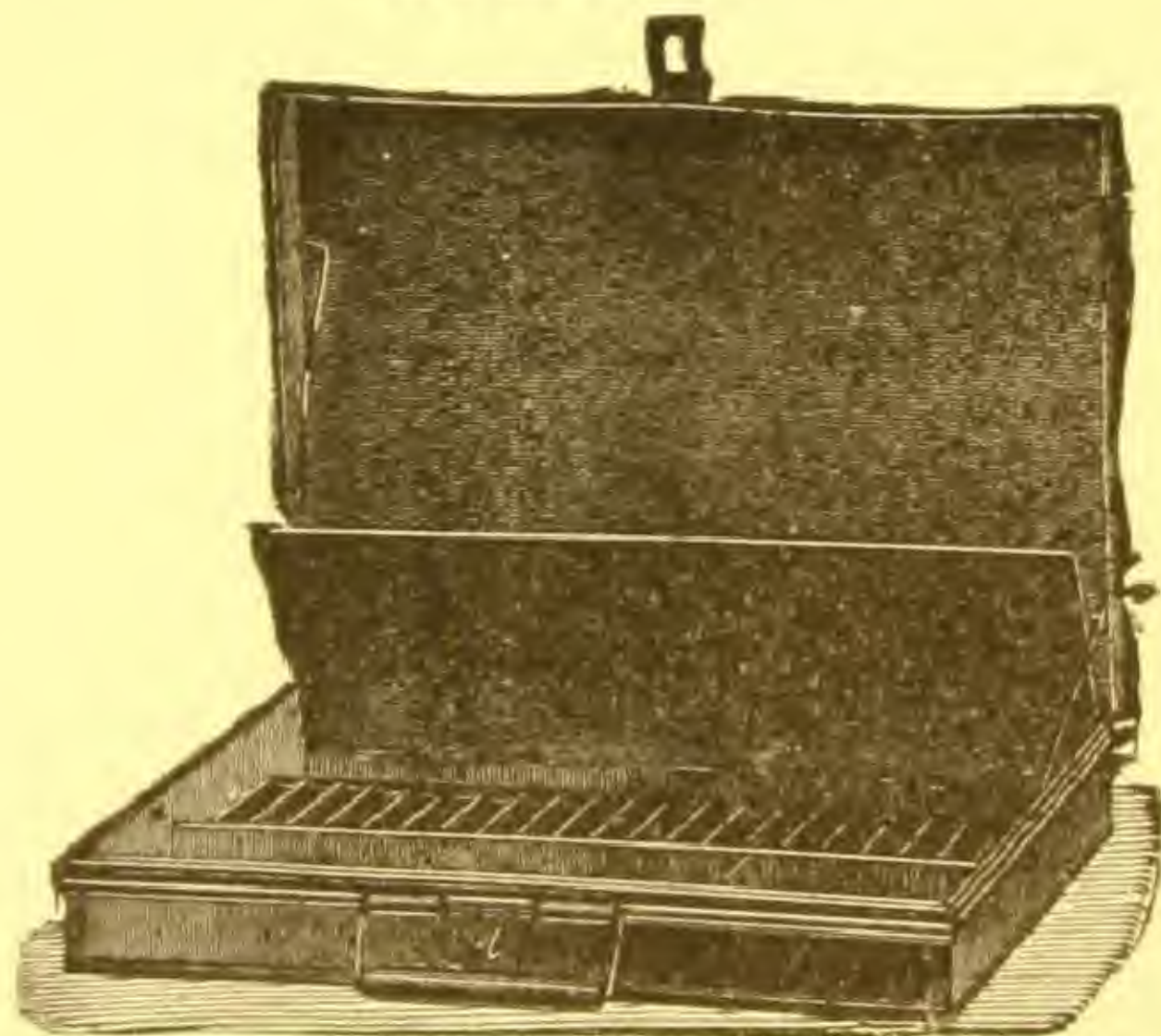
B A L T I M O R E

WEBER JAPANNED TIN OIL COLOR BOXES (Continued)
"PHILADELPHIA"



- No. 1 $\frac{1}{4}$ "Philadelphia," 9x13x3 inches deep, with Extra Tray for colors and inside flaps to cover entire contents of box, beveled lid, empty Each,
No. 1 $\frac{1}{4}$ /F "Philadelphia"—Fitted—Containing 17 Single and 14 Double Tubes Weber Artist Oil Colors, 4 Superfine Bristle Brushes, 4 Brights Bristle Brushes, 3 Russian Sable Round, 3 Russian Sable Brights, 1 bottle each Turpentine, Linseed Oil, Sphinx Varnish, Palette Cup, Mahogany Palette, Steel Palette Knife, 2 sheets Academy Boards. Each,

"COLLEGE"



- No. 2 $\frac{1}{2}$ "College," 10x14x3 $\frac{1}{2}$ inches, double bottom, with partitions for carrying wet sketches, with inside lid to keep the colors in place, empty Each,
No. 2 $\frac{1}{2}$ /F "College"—Fitted—Containing 19 Single and 2 Double Tubes Weber Artist Oil Colors, 4 Superfine Bristle Brushes, 4 Brights Bristle Brushes, 3 Russian Sable Round, 3 Russian Sable Brights, 1 bottle each Turpentine, Sphinx Varnish, Linseed Oil, Palette Cup, Mahogany Palette, Steel Palette Knife, 2 sheets Academy Boards. Each,

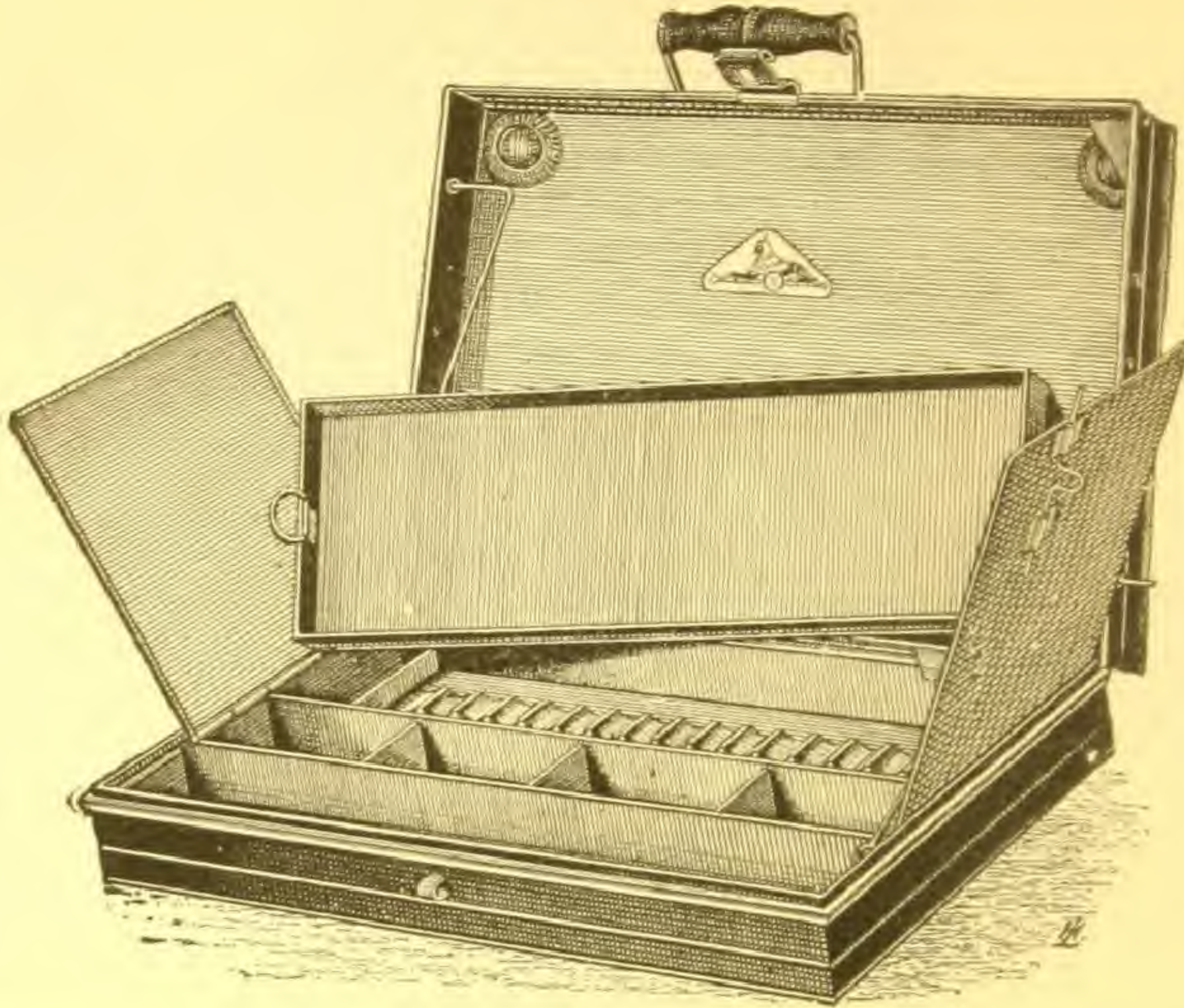
F. WEBER CO.

PHILADELPHIA
ST. LOUIS

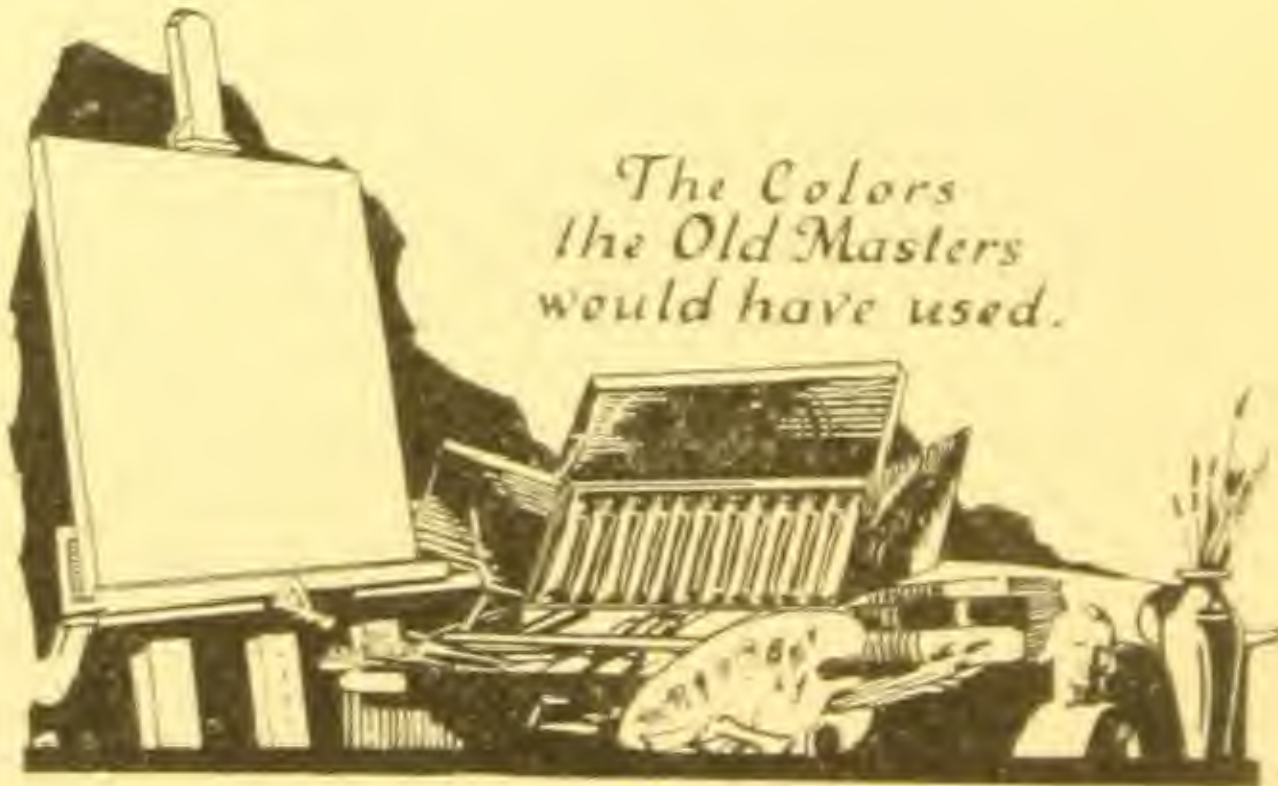
BALTIMORE

WEBER JAPANNED TIN OIL COLOR BOXES (Continued)

“ARTIST”



- No. 2½ “Artists,” 10x14x3½ inches, double bottom, with partitions for carrying wet sketches, with inside lids to keep colors in place, and with additional tray for colors, empty Each.
- No. 2½/F “Artists”—Fitted—Containing 34 Single Tubes and 2 Double Tubes Weber Artist Oil Colors, 6 Superfine Bristle Brushes, 2 Brights Bristles, 6 Red Sable Round, 3 Brights Russian Sable, 1 bottle each Turpentine, Linseed Oil, Sphinx Varnish, Steel Palette Knife, Palette Cup, Mahogany Palette, 2 Academy Boards Each.



*The Colors
the Old Masters
would have used.*

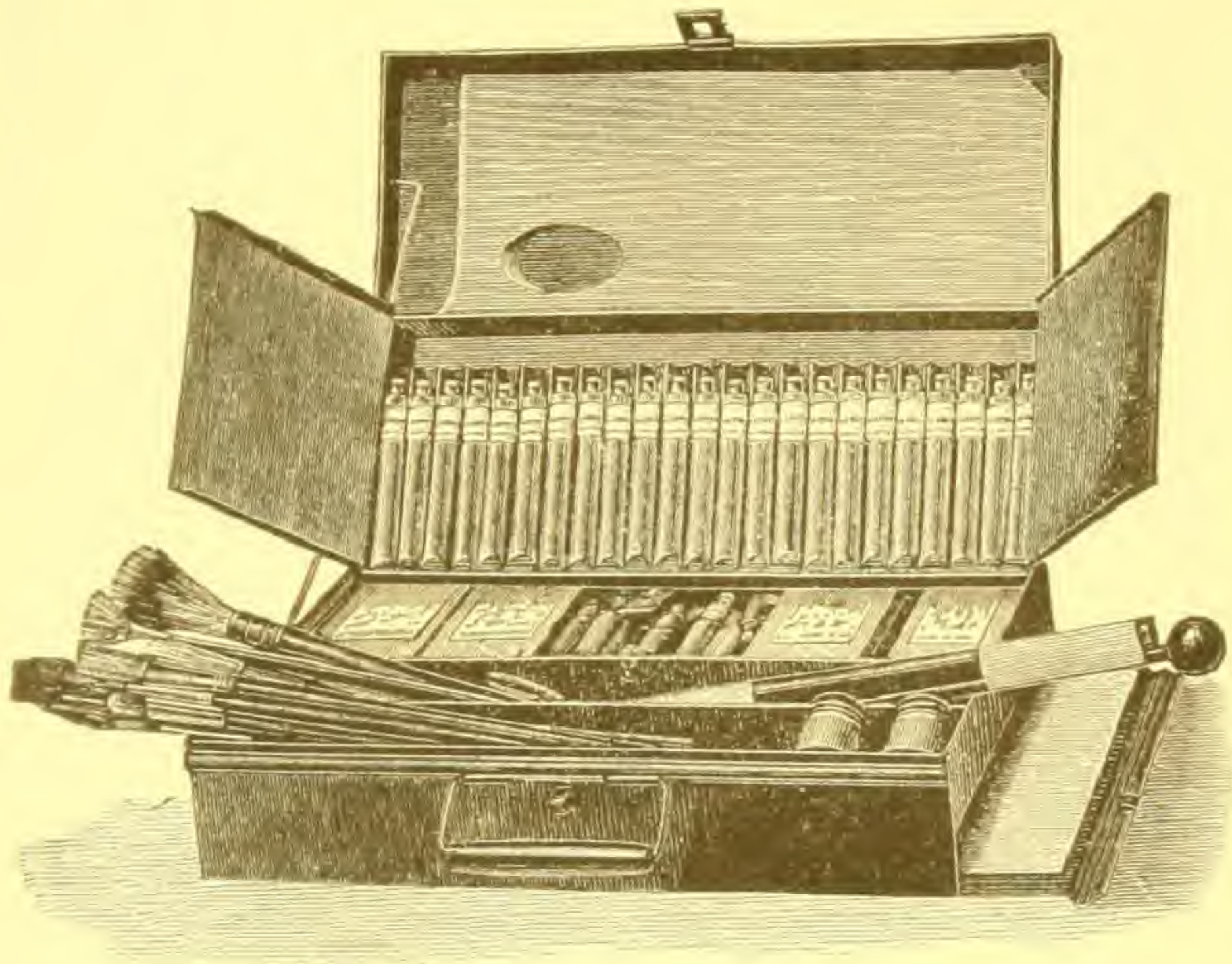
F. WEBER CO.

PHILADELPHIA
ST. LOUIS

BALTIMORE

WEBER JAPANNED TIN OIL COLOR BOXES (Continued)

“PROFESSIONAL”



No. 3 “Professional,” 10x14x3½ inches, double bottom and tray, and inside lids to keep colors in place; extra fine quality, empty Each,

No. 3/F “Professional,”—Fitted—Containing 30 Single and 4 Double Tubes Weber Artist Oil Colors, 4 Superfine Bristle Brushes, 8 Brights Bristle Brushes, 3 Russian Sable Round, 3 Red Sable Round, 3 Russian Sable Brights, 1 Badger Blender, 1 bottle each Turpentine, Linseed Oil, Sphinx Varnish, 1 Palette Cup, Mahogany Palette, 1 Steel Palette Knife, 1 Canvas Scraper, 2 sheets Academy Boards Each,

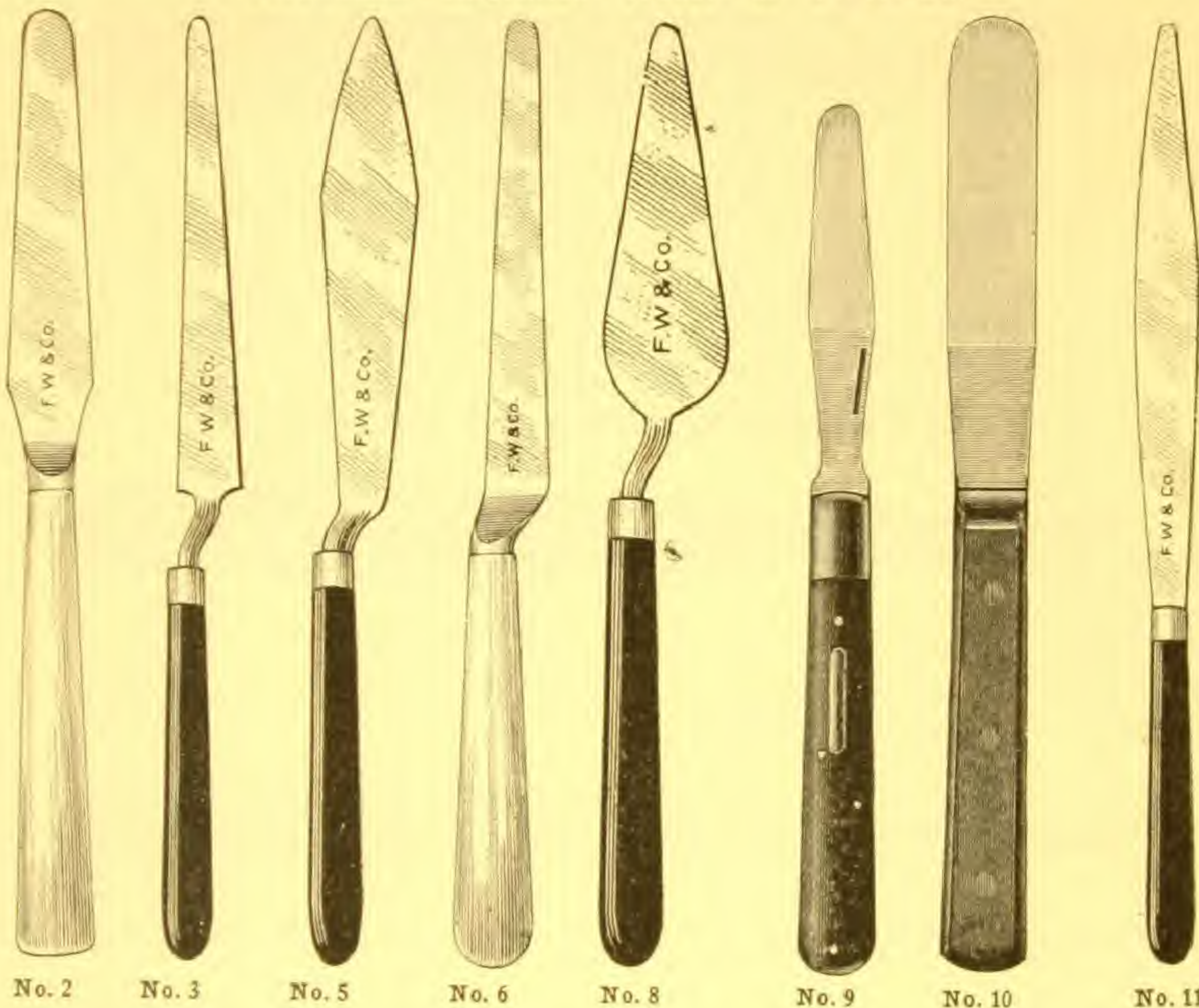


Japanned Tin Boxes for China Colors, see China Painting Materials.

Japanned Tin Boxes for Water Colors, see Materials for Water Color Painting.

ARTISTS' PALETTE AND PAINTING KNIVES

Best Make. Imprinted "Weber" or "F. W. Co."



Artists' Steel Palette Knives

No.	2	3	5	6	8	9	10	11
	English, Cocoa or Ebony Handles.							
	Blade, inches long	2½	3	3½	4	4½	5	
	Each							
6	English, Trowel Shape, each							

French Shape Painting Knives

Very Flexible Blades

3	Painting Knife, Long Trowel Shape Blade	Each,
5	" " " " Narrow Pointed Blade	"
8	" " Short " Broad Blade	"
11	" " Long Narrow Blade	"

Pocket Folding Palette Knife

9	Wooden Handle, 2½-inch Blade	Each,
---	------------------------------	-------

Painters' Palette Knives or Spatulus

	Straight Blade							
								Rivited Handle
10	Length of Blade, inches,	4	5	6	8	10	12	14
	Each							

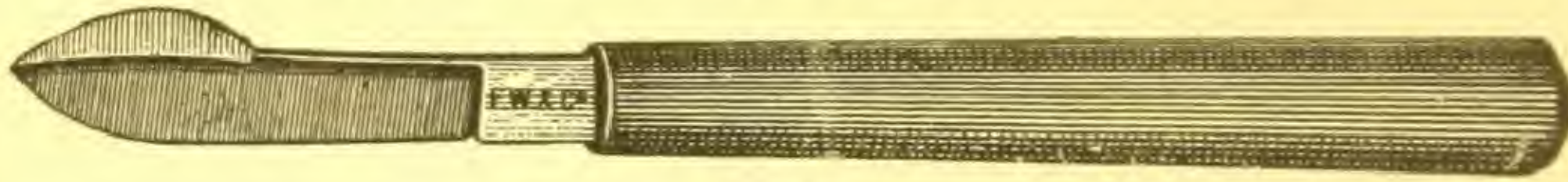
Canvas Steel Scrapers—Bent



No. 12

- No. 12 Wooden Handle, Length of Blade, inches 1½ 2 3
Each

STEEL SCRAPERS AND ERASERS



No. 13

- 13 ERASING KNIFE AND SCRAPER combined,
Blade, 2½ inches long, Wooden Handle Each,



No. 14

- 14 STEEL DUST ERASER, Blade, 2 in., Wooden Handle Each,



No. 15

- 15 STEEL SCRAPER, Wooden Handle.
Blade, 3½ inches long Each,



No. 16

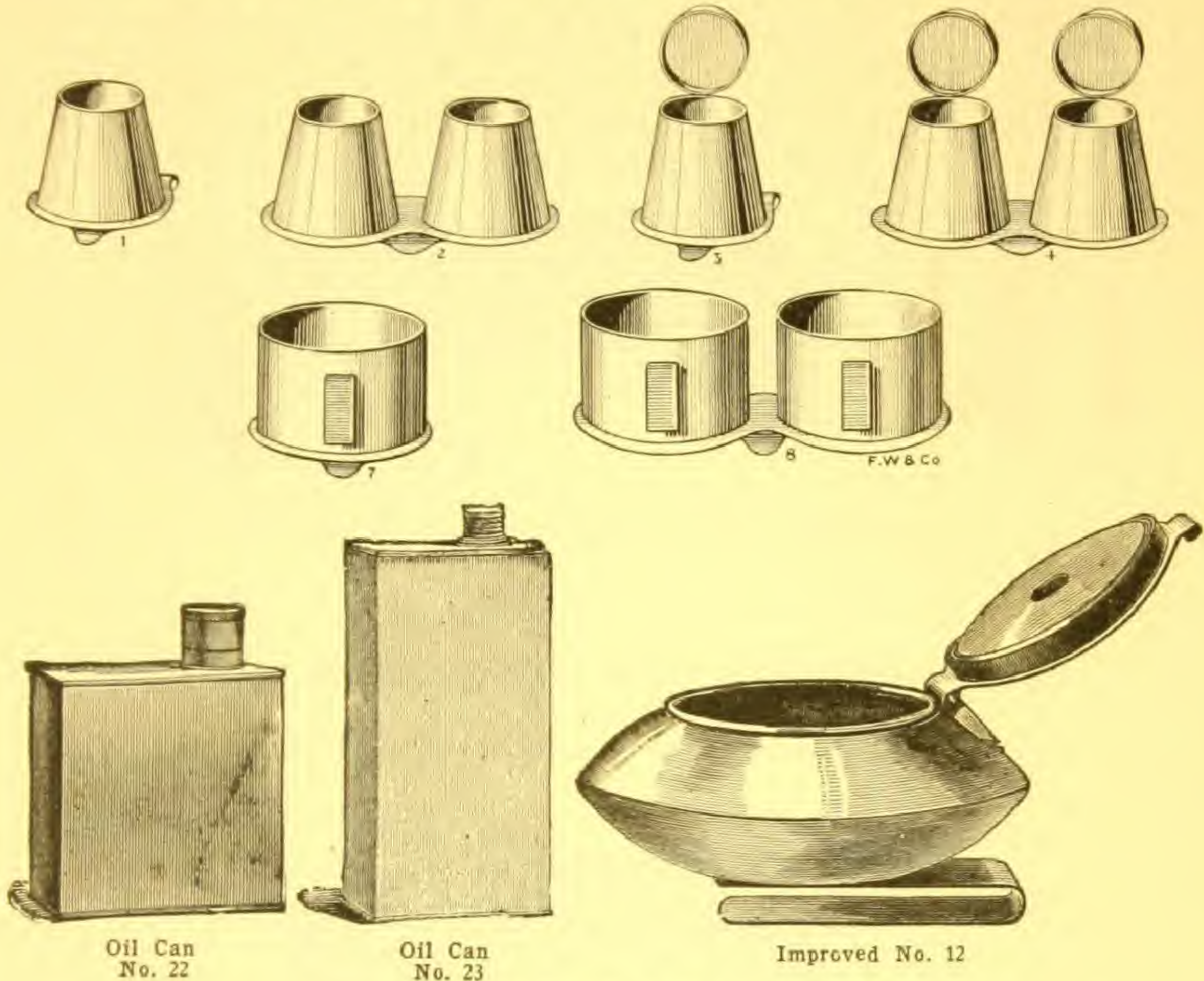
- 16 CURVED STEEL COLOR ERASER, Blade, 1½ inches, Wooden
Handle Each,



No. 18

- 18 STEEL COLOR ERASING PIN, Wooden Handle.
Needle 1½ inches long Each,

TIN PALETTE CUPS AND OIL CANS



PALETTE CUPS		Each
No.		
1	Single, open, japanned Palette Cup	
2	Double, " " " " " " " "	
3	Single, with hinged lid, japanned Palette Cup	
4	Double, " " " " " " " "	
7	Single, open, plain tin, wide mouth Palette Cup	
8	Double, " " " " " " " "	
10	"Academy," single, open, large size, base 2 inches, height 1 3/4 inches, opening 1 1/2 inches, plain tin Palette Cup	
12	"Improved" Palette Cup, nickeled (patented)	

OIL CANS		Each
Flat, With Screw Lid and Cork, for Sketching Boxes		
No.		
21	2-oz. oblong, 4x1 3/4x1 inches	
22	2-oz. square, 3 1/4x2 1/2x1 1/4 inches	
23	4-oz. oblong, 5x2 1/4x1 inches	

Note—Japanned Tin Water Bottles, see Index.

BRUSH CLEANER

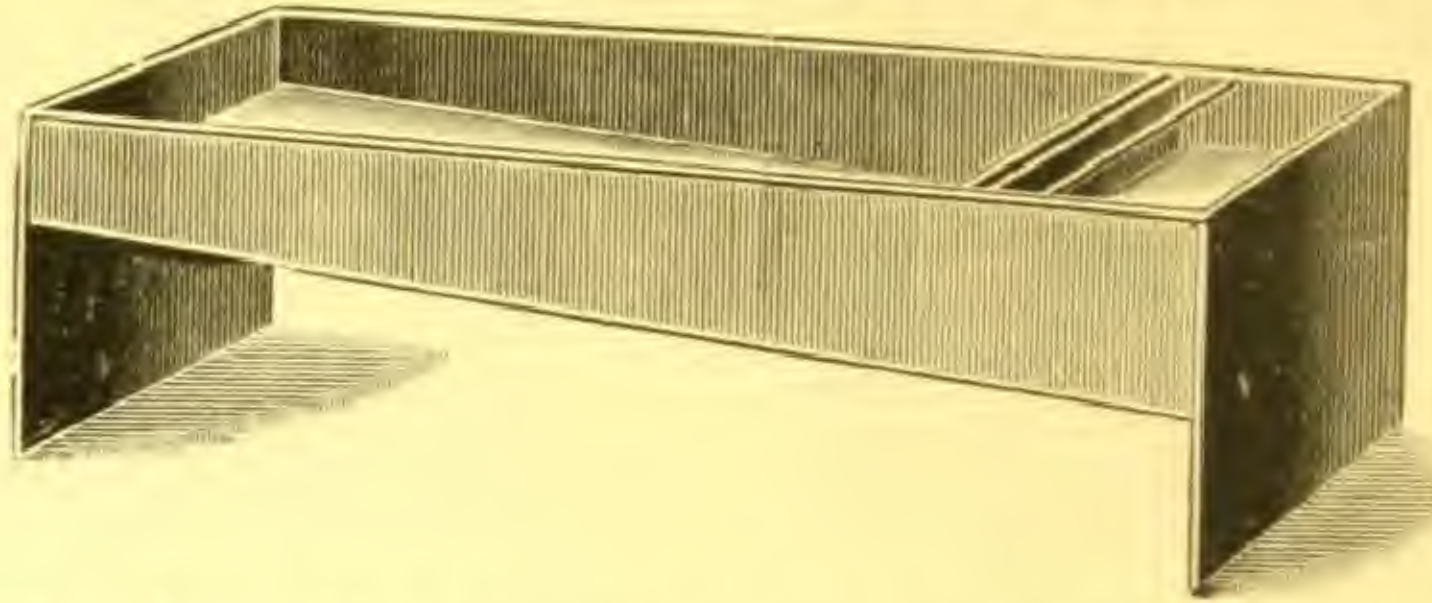
Japanned

2 in. high x 2½ in. diameter, with sieve and lid Each



Brush Cleaner

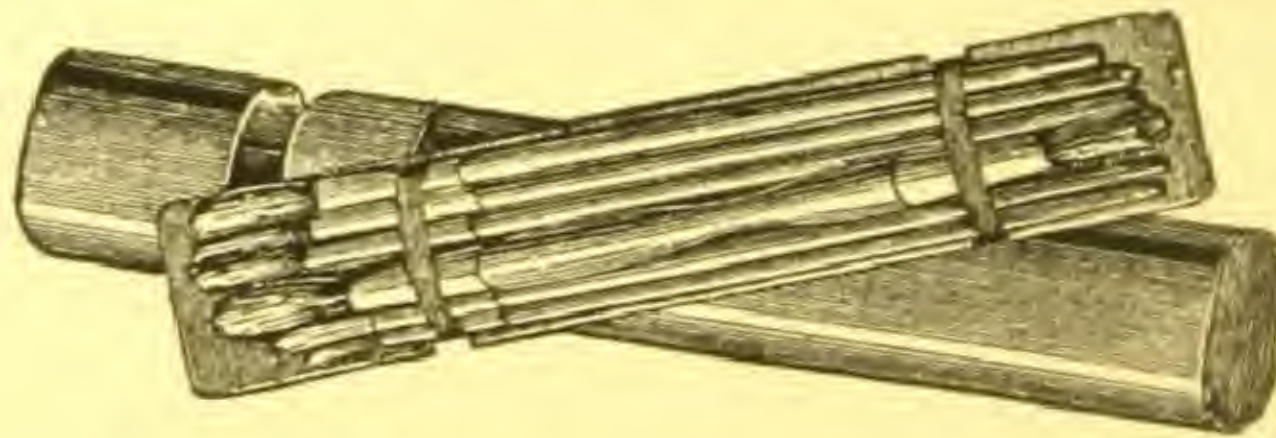
BRUSH CLEANING TRAYS—Plain Tin



13½ inches long, 3½ inches wide and 3 inches deep Each

BRUSH CASES—Japanned Tin

With Rubber Bands for Holding the Brushes Secure



- | | | |
|-----|---|------|
| No. | | Each |
| 2 | Small size, oval, 10 inches long, for water color brushes | |
| 3 | Large size, oval, 12 inches long, for oil color brushes | |

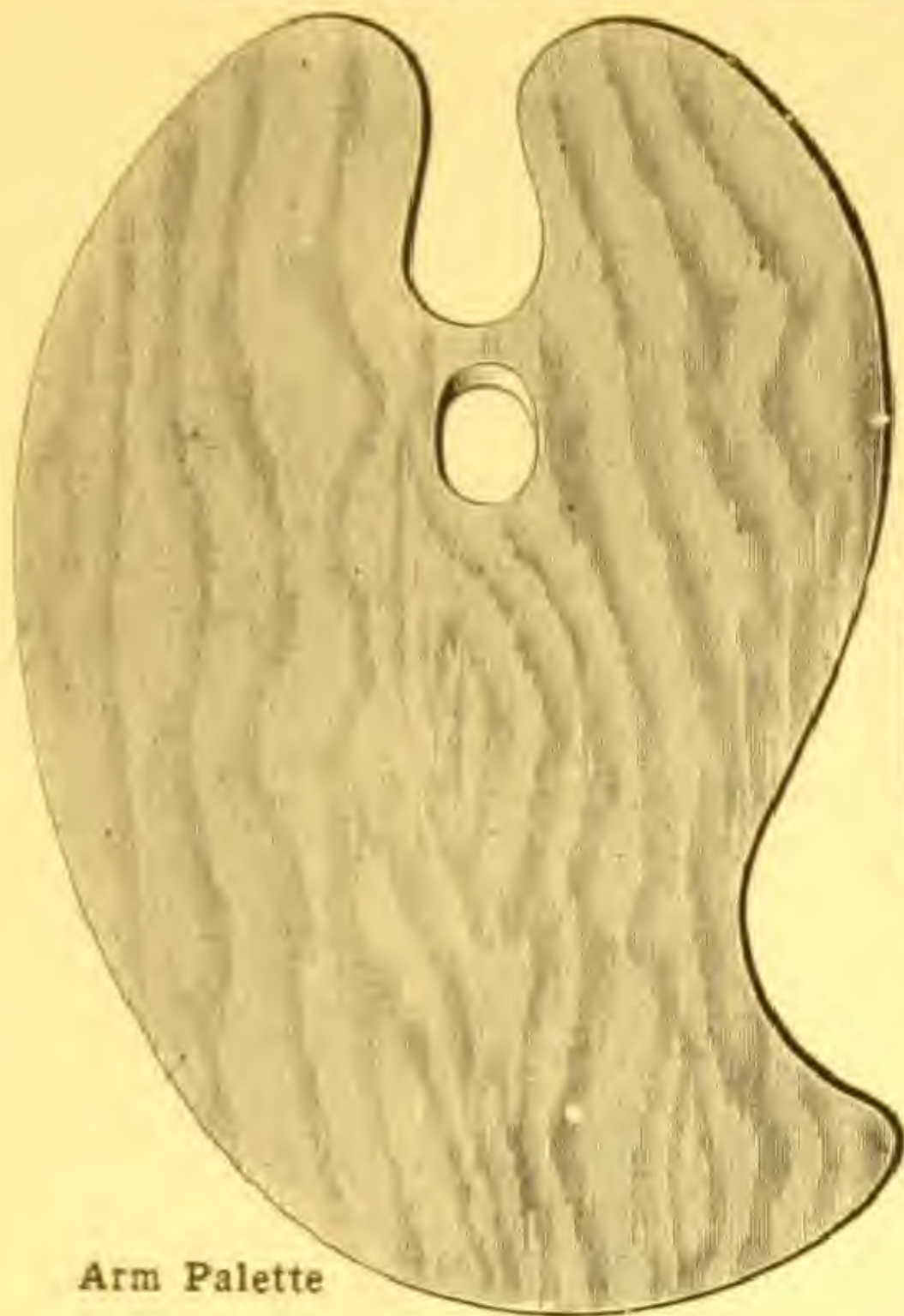
REST OR MAHL-STICKS



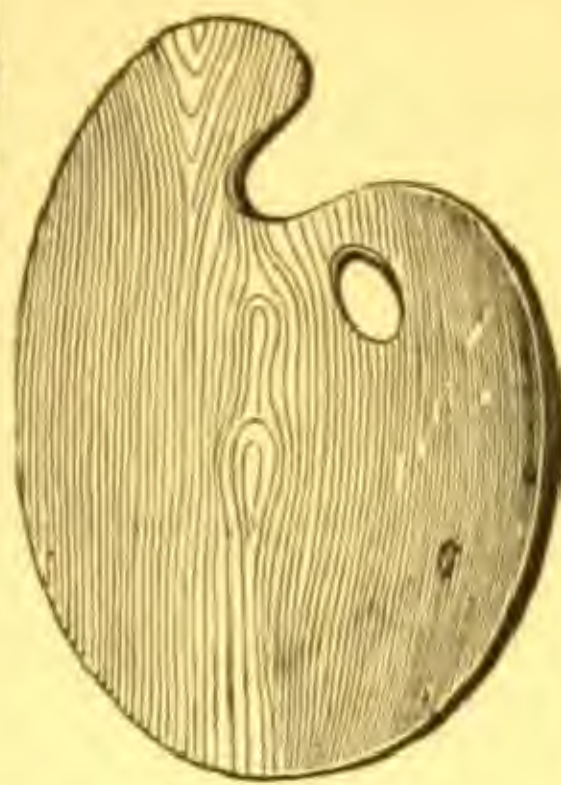
- | | | |
|-----|--|--------------|
| No. | | Each |
| 1 | White Wood | 36 to 42 in. |
| 5 | Rosewood Imitation, 2 brass joints | 36 " |
| 7 | " " 3 " " | 48 " |

WOODEN PALETTES

Well-Seasoned Mahogany and Finely Finished



Arm Palette



OILED

Oval, Size, in. long...	9	11	13	15
Each				
Per dozen				

Oblong, Size, inches	6½x10	5¾x12	9x13	9½x13½	10x14	12x16
Each						
Per dozen						
Folding, 9x13						Each,

POLISHED

Oval, Size, inches long	9	11	13	15
Each				
Per dozen				
Oblong, Size, inches	9½x13½	10x14	12x16	
Each				
Per dozen				
Folding, 9x13				Each,

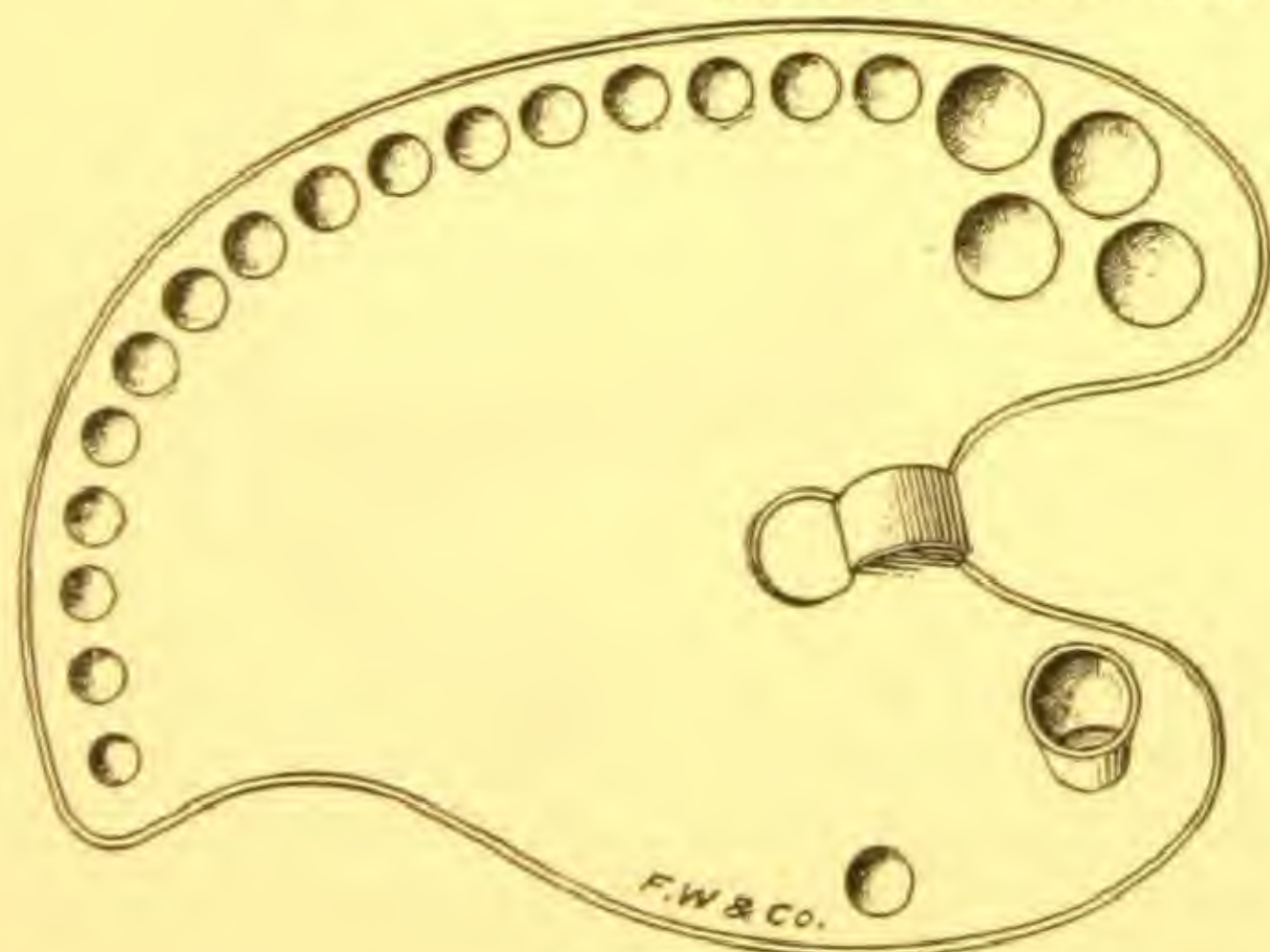
MAHOGANY ARM PALETTES

Well Balanced, Cross Veneered at Thumbhole

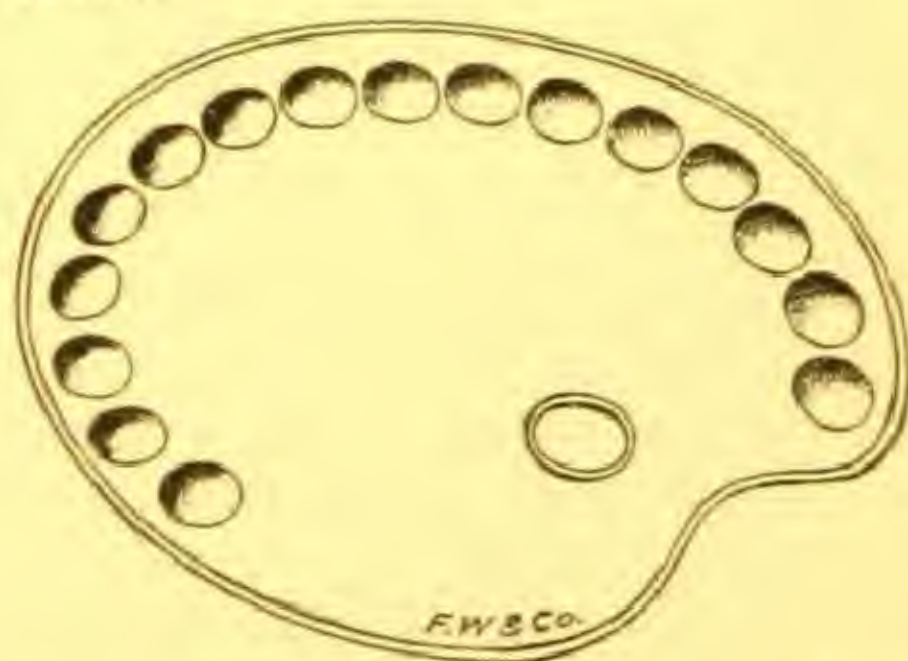
	14x19	16x24	18x26
Oiled	Each,		
Polished	"		

DECORATORS' ALUMINUM PALETTES

Face Enameled Dull White



No. 2

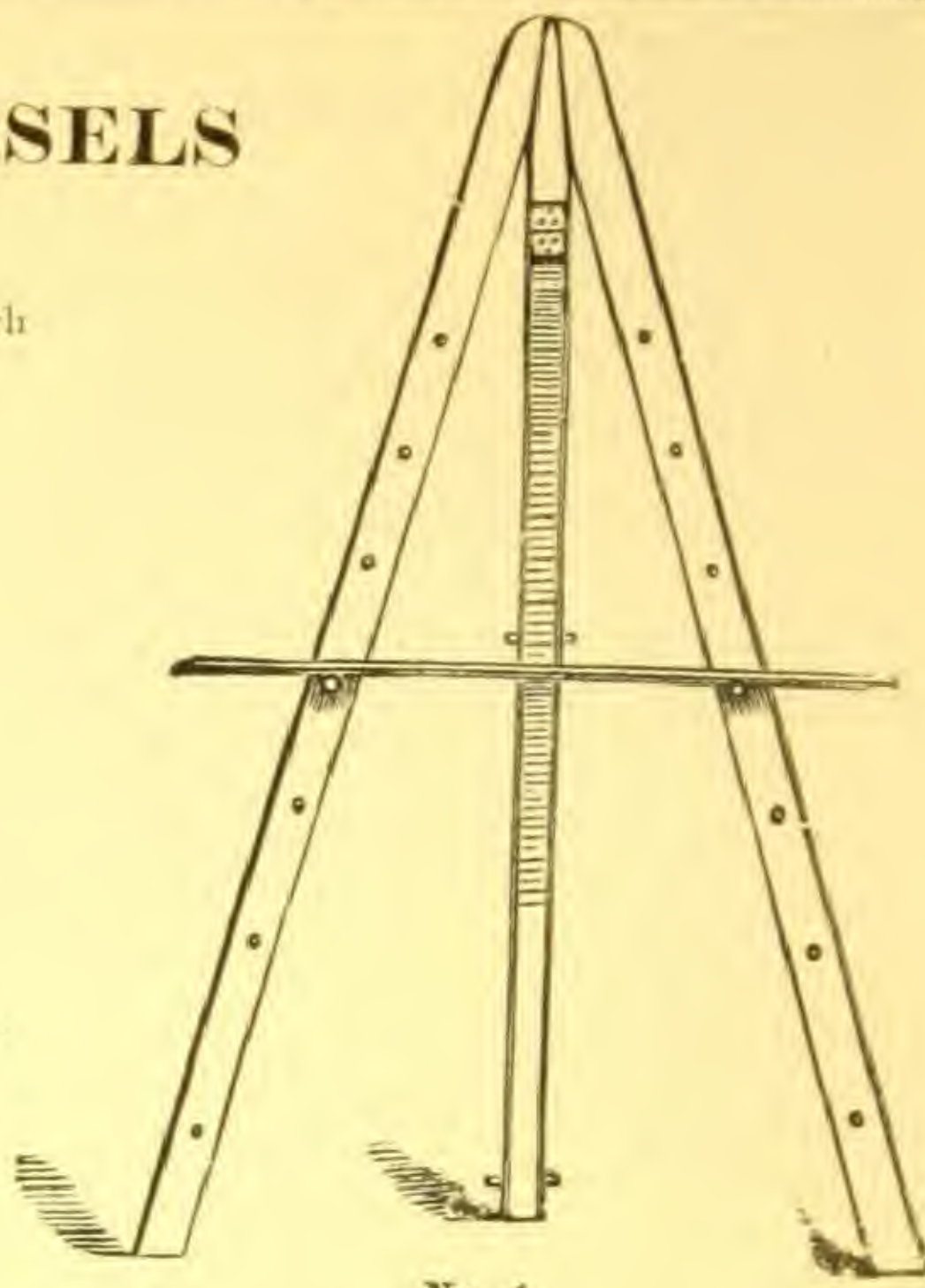


No. 1

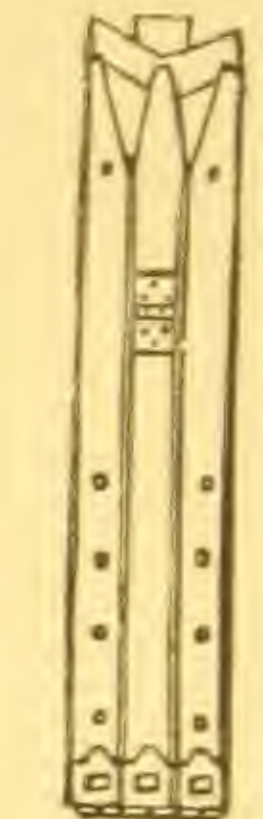
No.	Each
1	Oval, 11x15 inches, with 16 indentations
2	Oval, 16x23 in., 4 large and 17 small indentations and Tin Cup

STUDIO EASELS

Each
No. 1 Pine Wood, closing, with Board and Pins, 72 inches high..

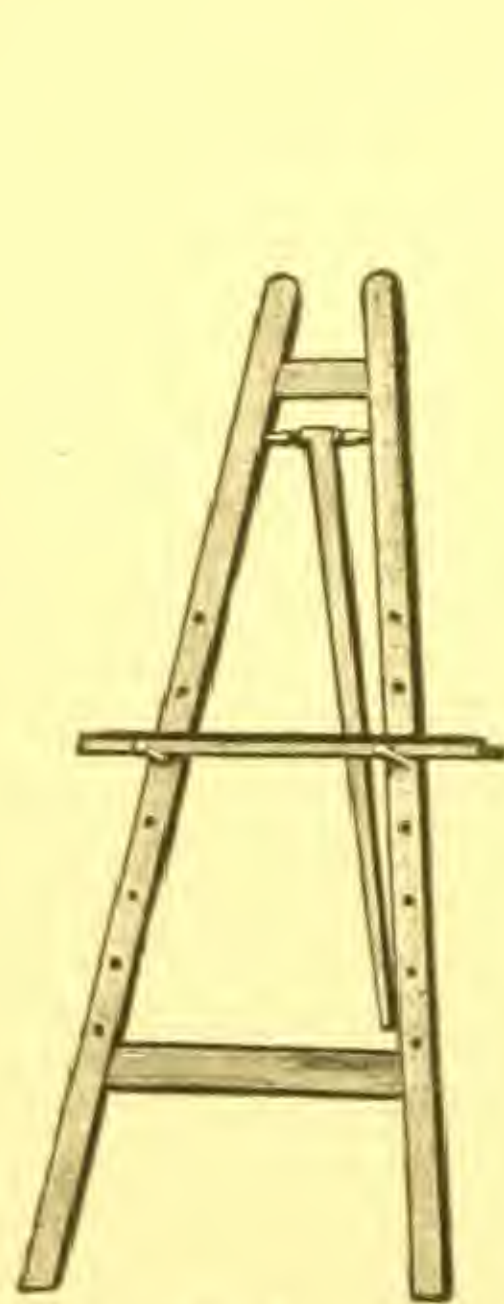


No. 1

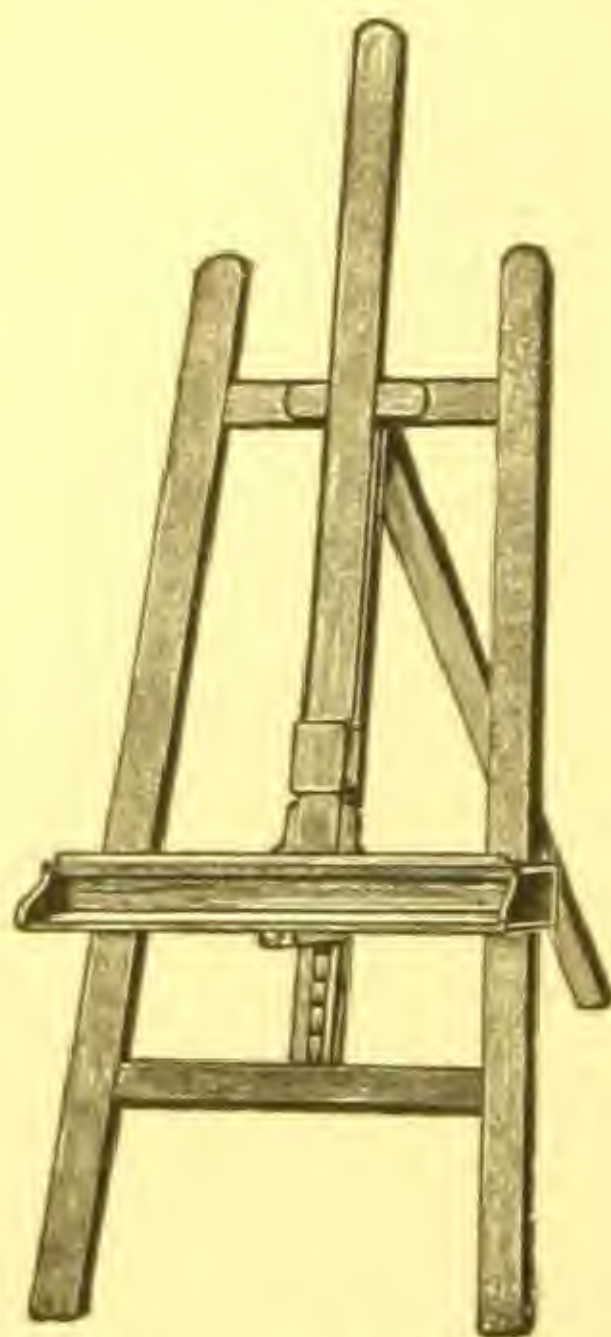


No. 3
FOLDING

No. 3 Pine Wood, folding, with Board and Pins, 72 inches high..



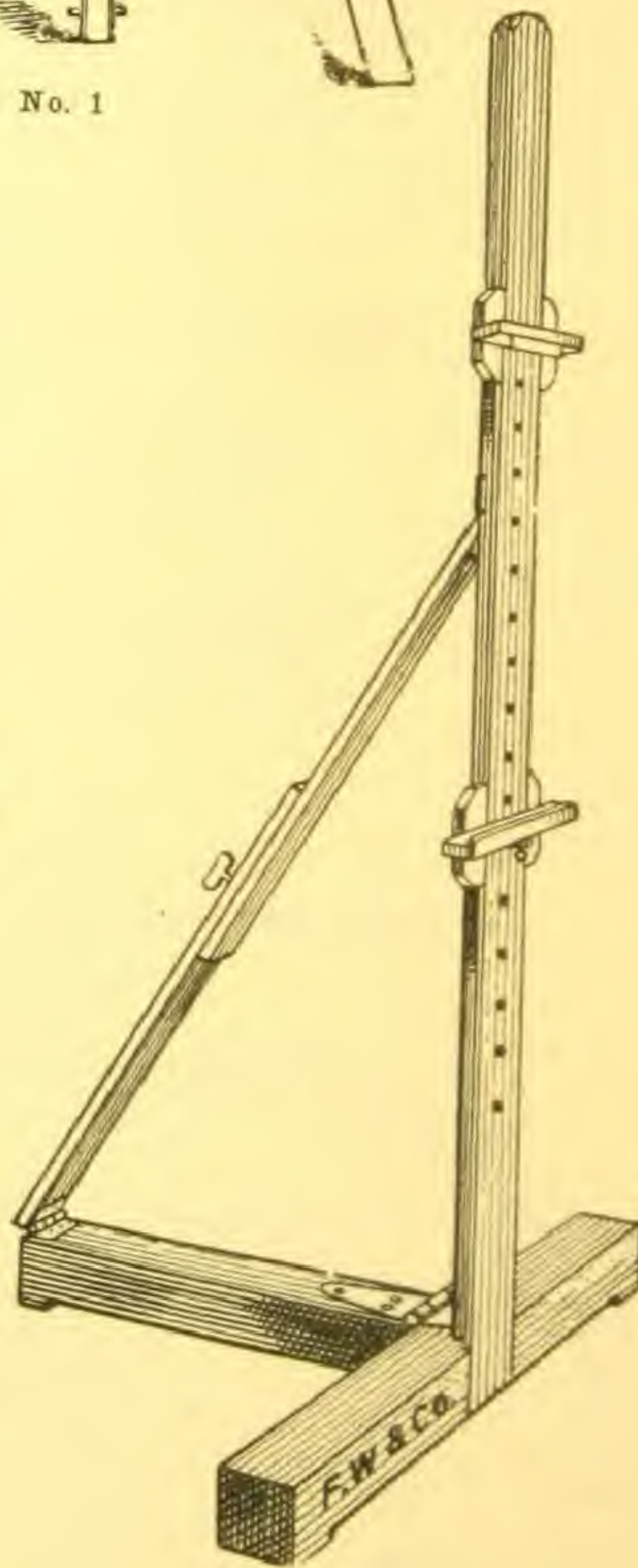
No. 5



No. 11

No. 5 Studio Easel, Ash Wood, Board and Pins, 66 in. high, shellaced..
No. 11 Studio Easel, Ash Wood, with Rack and Color Tray, 80 inches high, shellaced ..
No. 12 "Academy" Easel, white wood, plain, 81 inches high, accommodating Canvases as high as 75 in.; in use in most Art Schools ..

Each



No. 12

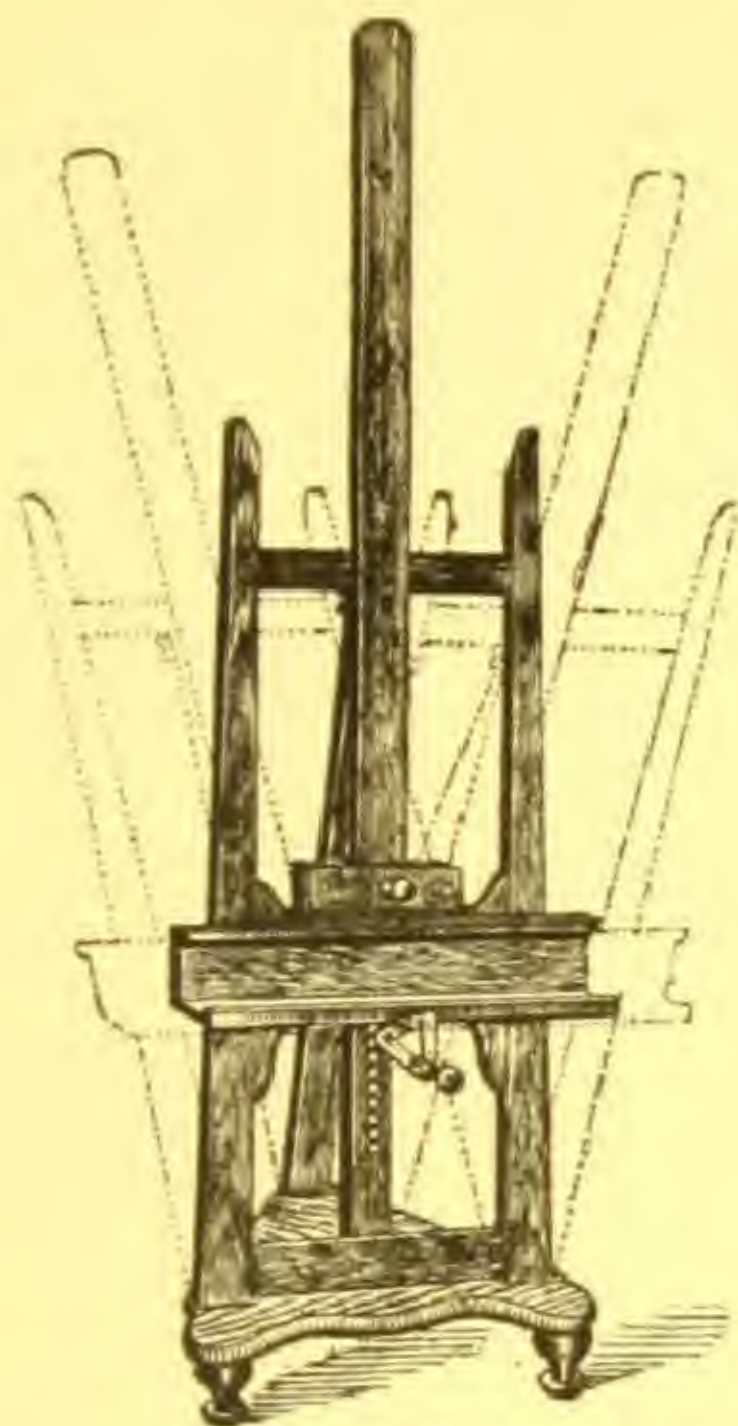
F. WEBER CO.

PHILADELPHIA
ST. LOUIS BALTIMORE

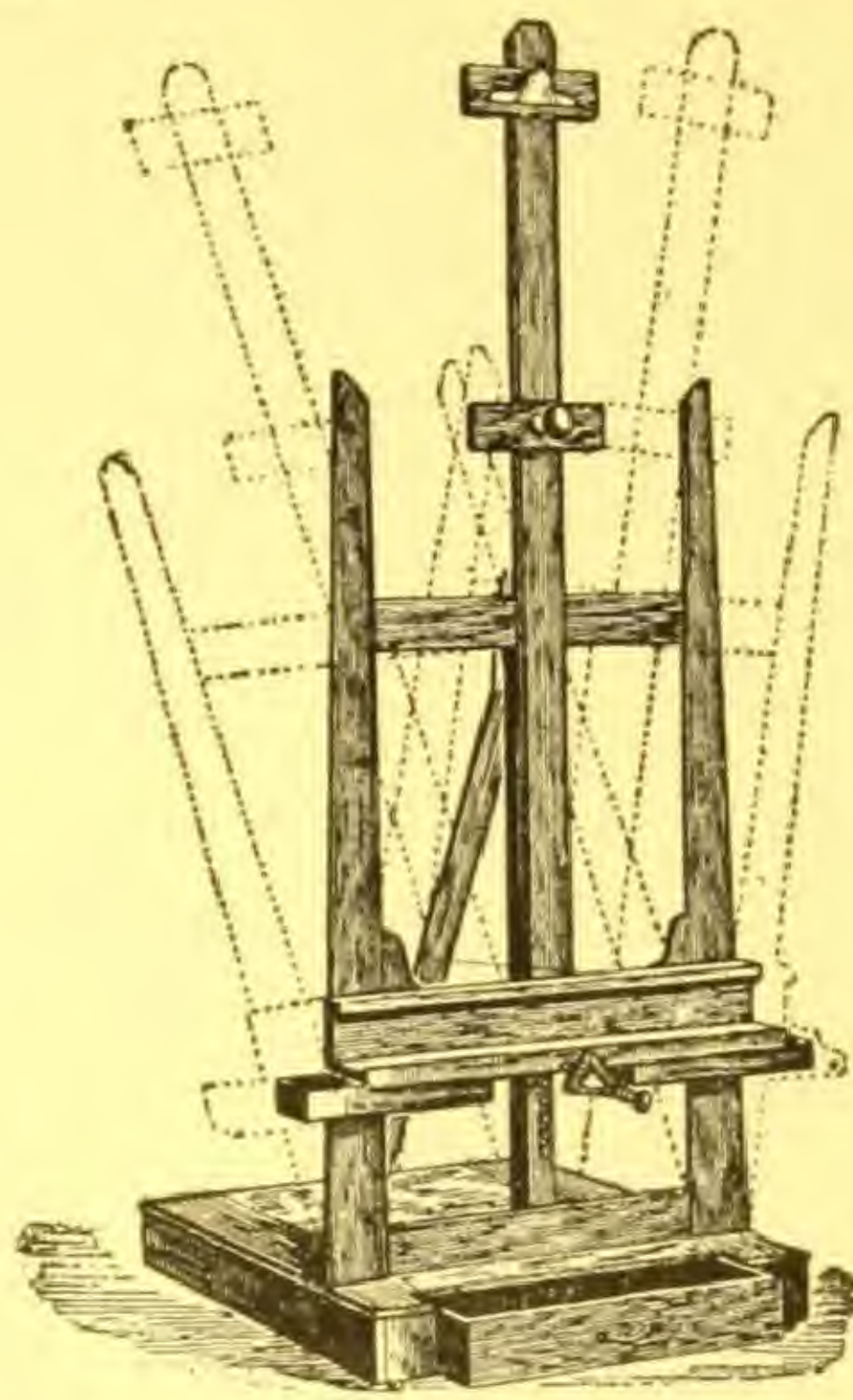
"REMBRANDT" STUDIO EASELS

THE IDEAL EASELS FOR THE STUDIO

Patented



No. 16



No. 20

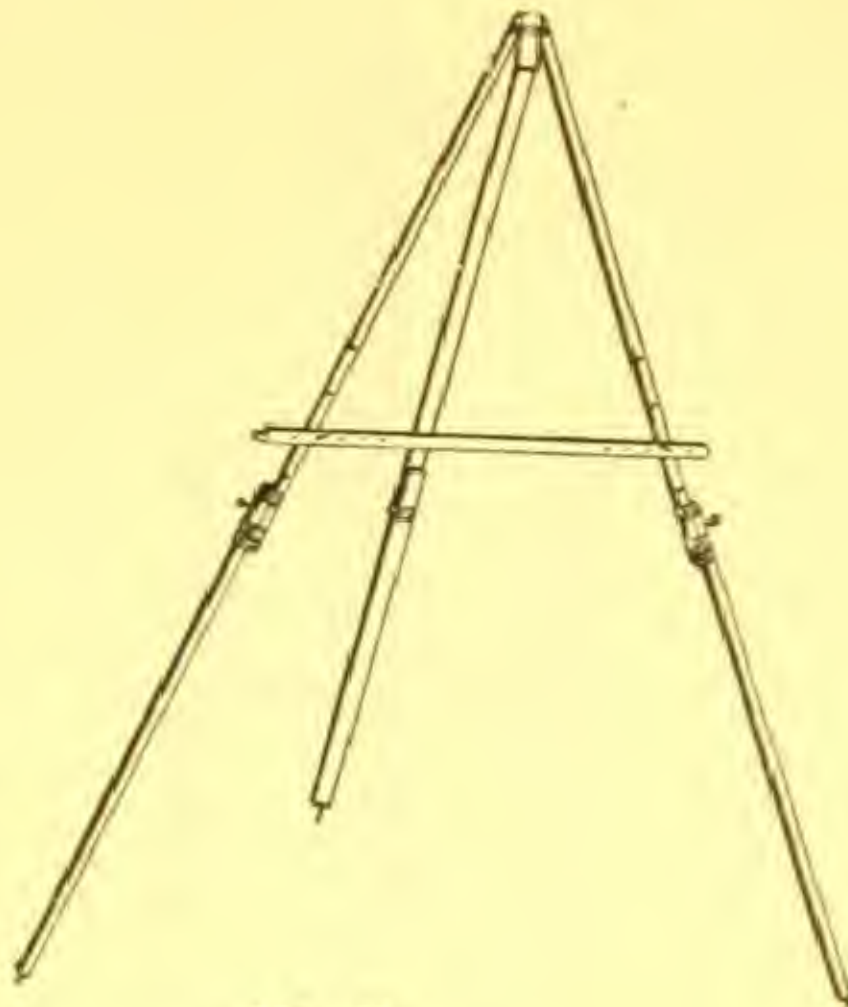
The Rembrandt Studio Easels are strongly constructed of well-seasoned hard wood, stained a neutral color and well varnished. They are very substantial and serviceable. Have adjustment for inclining and reclining, and easy working winding device for raising or lowering. Made in our own shops.

No.

- 16 Width of Easel or length of Tray, 21 inches. Height of centerbar from Tray, 50 inches. No drawers, triangular base. Price
- 17 Width of Easel or length of Tray, 25½ inches. Height of centerbar from Tray, 61½ inches. No drawers, square open base, on castors. Price.....
- 18 Width of Easel or length of Tray, 29 inches. Height of centerbar from Tray, 68 inches. No drawers, square closed base, on castors. Price.....
- 20 Width of Easel or length of Tray, 29 inches. Height of centerbar from Tray, 68 inches. With a large drawer in the base and with one small drawer at each end of the Tray for Brushes. On castors. Price.....
- 24 **French Style Rembrandt Studio Easel**, with spiral steel screw adjustment for raising or lowering; inclining or reclining. Tray, 22 inches. Height of centerbar above Tray, 60 inches. Price.....
- Packing and Crating of Rembrandt Easels will be charged for at cost.

WEBER SKETCHING EASELS

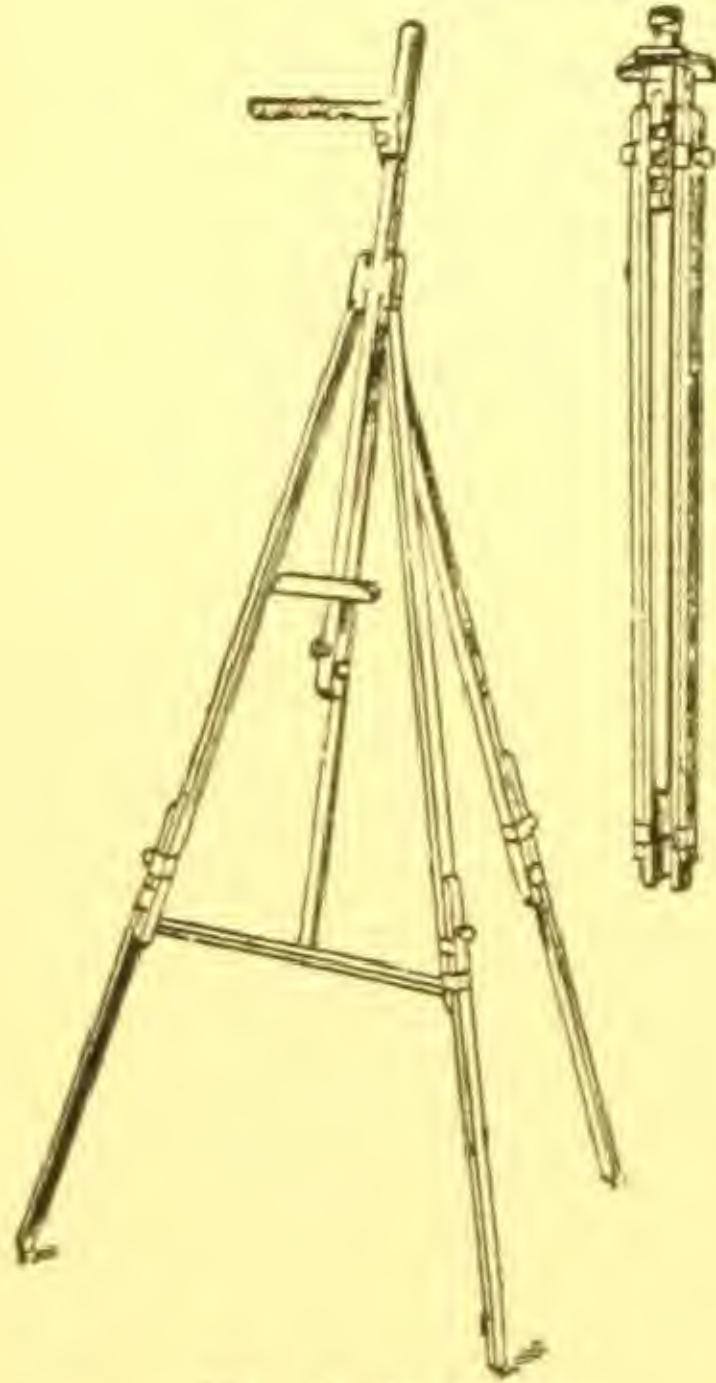
Made in Our Own Shops



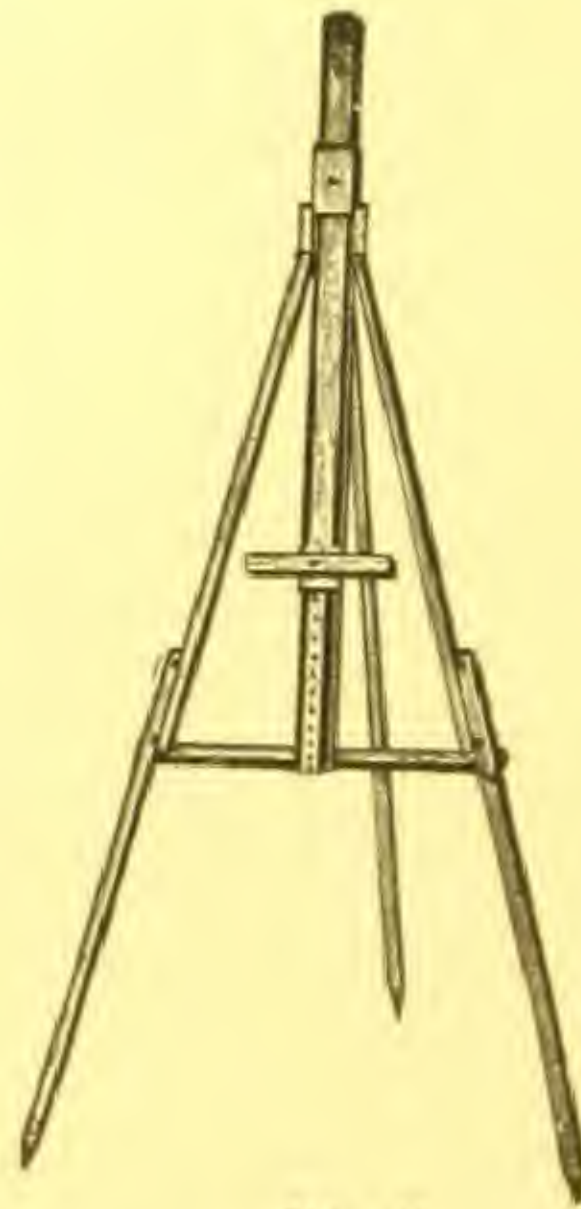
No. 32



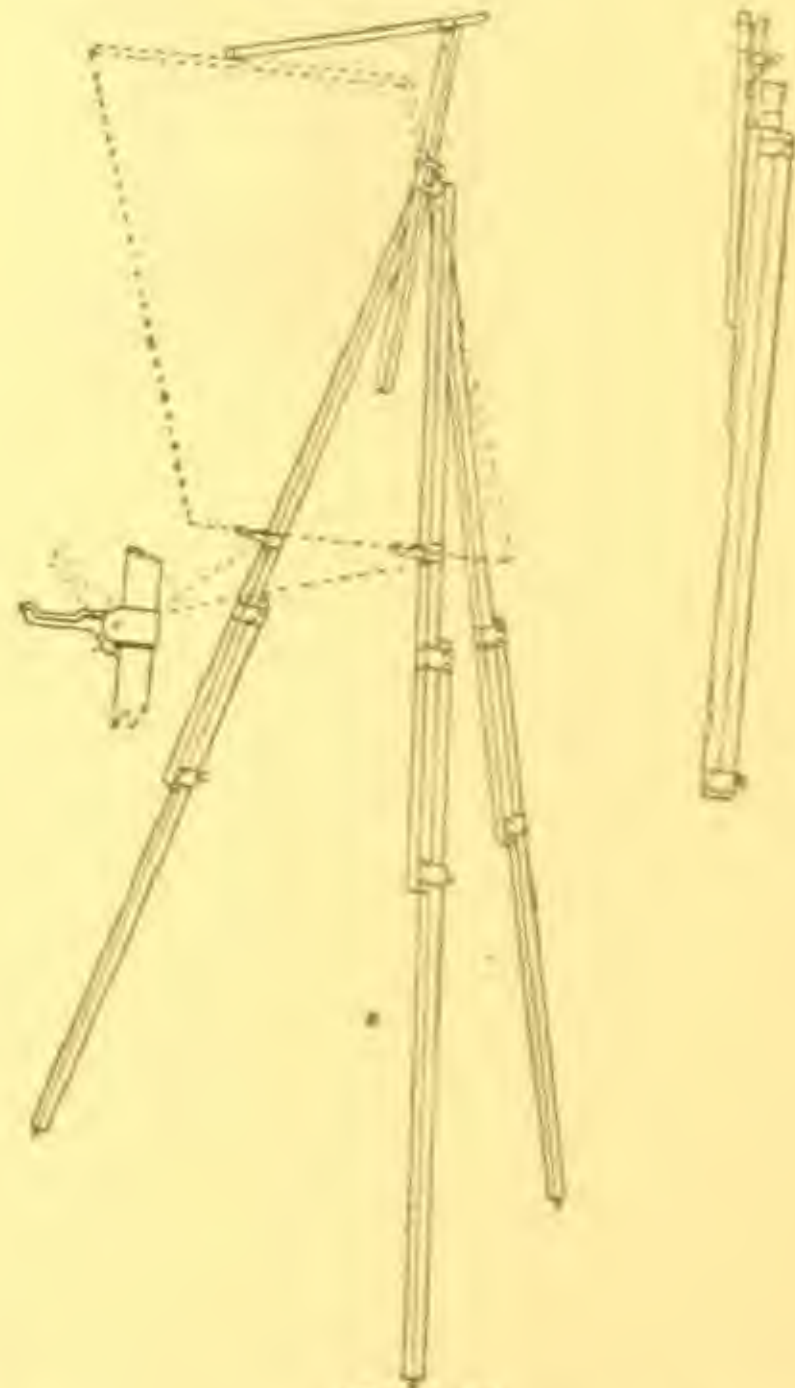
No. 30



No. 33 "Sphinx"



No. 34



No. 36

Each

- No. 30 3 Legs, Ashwood Folding Easel, with Tray and Pins, shellaced
- No. 32 Light Ashwood Easel, Sliding Legs, with Tray and Steel Pins, shellaced
- No. 33 "Sphinx." This Easel with sliding legs has been adopted and recommended by leading artists, and is unquestionably a very strong, light and perfect Sketching Easel. The great improvement of the **Patent Extension Block** enables the artist to adjust his canvas at any angle he wishes, and therefore the Easel takes also the place of a Studio Easel for small work. In adjusting the canvas to the Easel, always support the tray with one hand, push down the **Extension Block** with the other and then fasten the screw. Natural finish, shellaced. Price
- No. 34 3 Legs, Ashwood, Folding Easel, with Movable Tray, natural finish shellaced

WEBER SKETCHING EASELS (Continued)

No. 36. This Easel possesses the essential features most desired by the out-of-doors Sketcher. Takes any size canvas up to fifty-four (54) inches and has the advantage over others of enabling the artist to use it either in a standing or sitting position. All metal parts are non-corrosive and wood the lightest and strongest available.

No hard-working Clamps, Springs, Pins or Wing bolts, which pull out, but a simple little device, which anyone can operate. All that is necessary is to slip the canvas holder to the desired height, put on the Canvas, adjust top bar for inclining and reclining canvas and it clamps itself and will, if put to a test, sustain a weight of fifty (50) pounds. Rigid in strong winds.

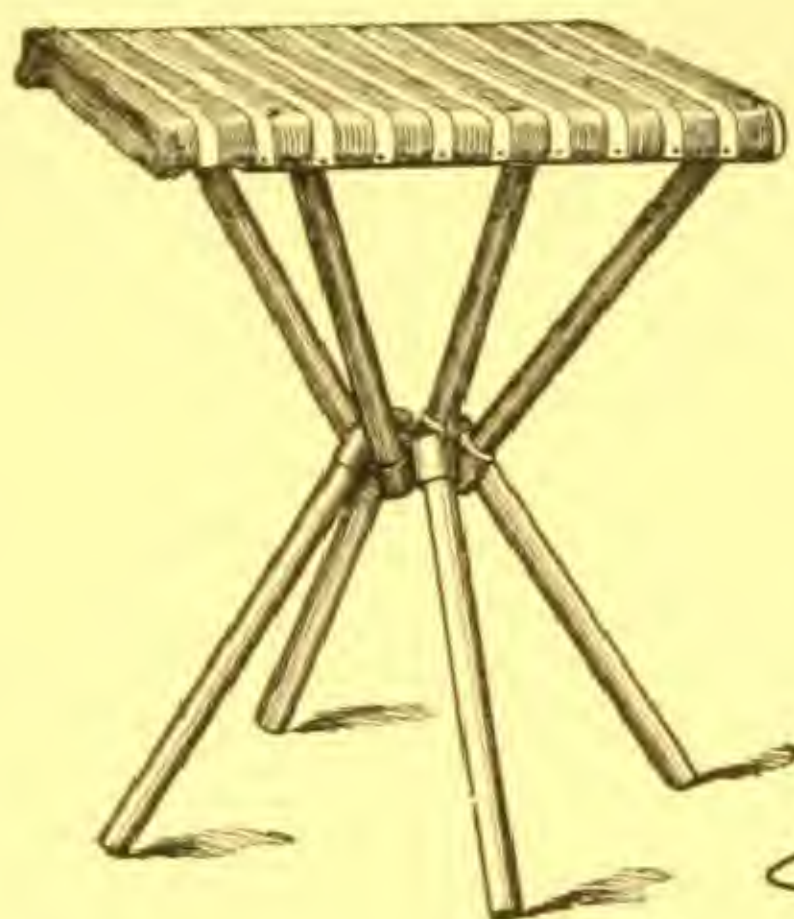
When folded measures thirty-nine (39) inches and weighs only three and a half (3½) pounds; when extended measures six feet, two inches (6' 2"). No removable parts, hence nothing to be lost or mislaid.

Natural finish shellaced. Price.....

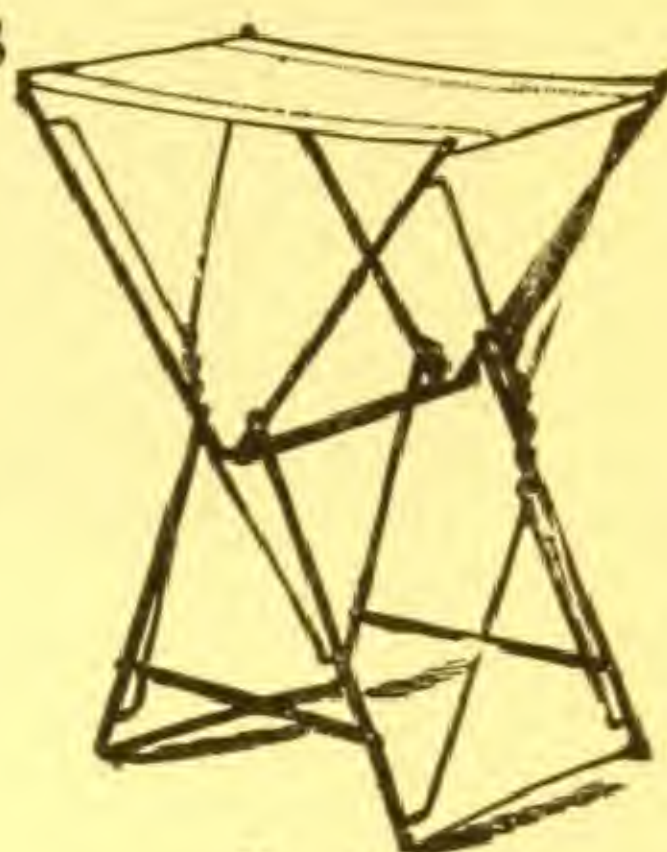
**SKETCHING STOOLS
FOLDING**



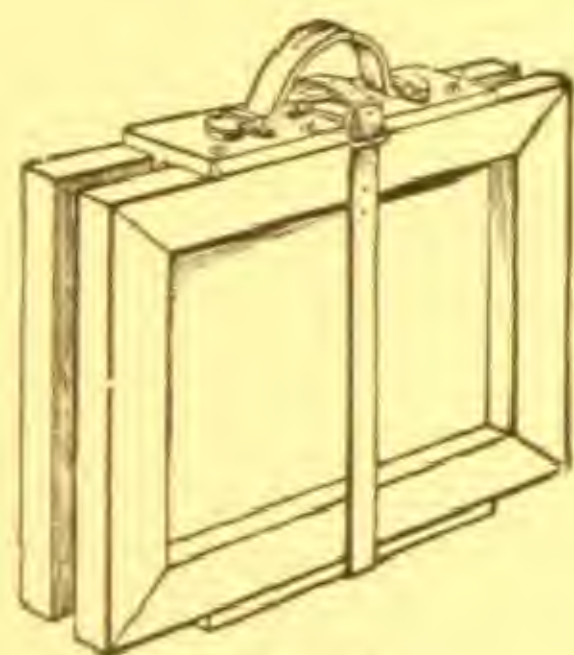
No. 1½



No. 4½



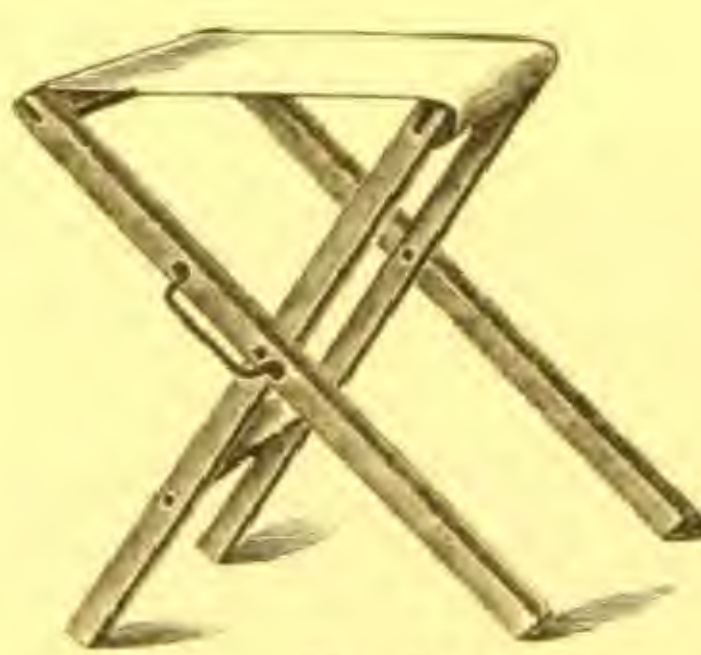
No. 14



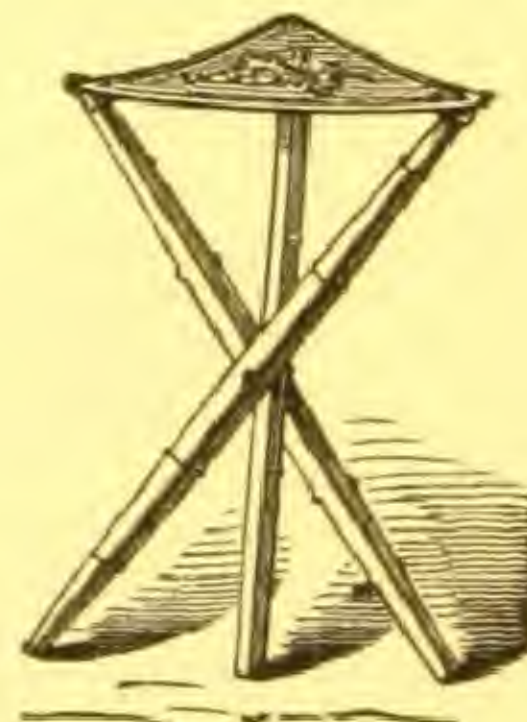
No. 15



No. 3



No. 12



Each

- No. 1½ 4 Legs, Strong Square Linen Seat, Folding back
- 3 4 Legs, Square Linen Seat, Brass Handle, Extra Light, but strong..
- 4½ 4 Legs, in Metal Socket, Seat being a bag, serving to carry Sketching Utensils
- 12 3 Legs, Half Cane Form, Strong Canvas Seat
- 14 Metal, Japanned, Folding Stool, Canvas Seat. Fits the pocket
- 15 The "Perfect" Canvas Carrier, supplied with a 48-inch Strap, will accommodate Canvases of any carryable size

WEBER SKETCHING UMBRELLAS



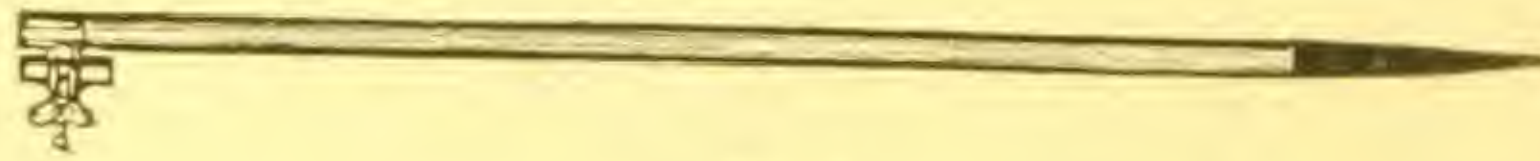
No. 000

- | | | | |
|-----|--|--|------|
| No. | | | Each |
| 0 | SKETCHING Umbrella, steel grey color, cotton covering, steel frame, ribs 31 inches, without staff | | |
| 000 | SKETCHING Umbrella, steel grey color, cotton covering, steel frame, ribs 31 inches long, tilting top, with staff, complete | | |

PATENT UMBRELLA STAFFS



No. 1



No. 2

No. 1. "THE SPHINX." This Umbrella Staff, with malleable iron spike, fine brass screw joint and nickel-plated swivel attachment, is undoubtedly the best, the most complete and comparatively the cheapest one on the market. The holder, or the contrivance by which the Umbrella is fastened or held to the staff, is entirely independent of the latter, and this enables the artist to adjust or move the Umbrella in three different ways instead of one, as heretofore. The holder being independent, can be removed and fastened to a walking cane or any other staff.

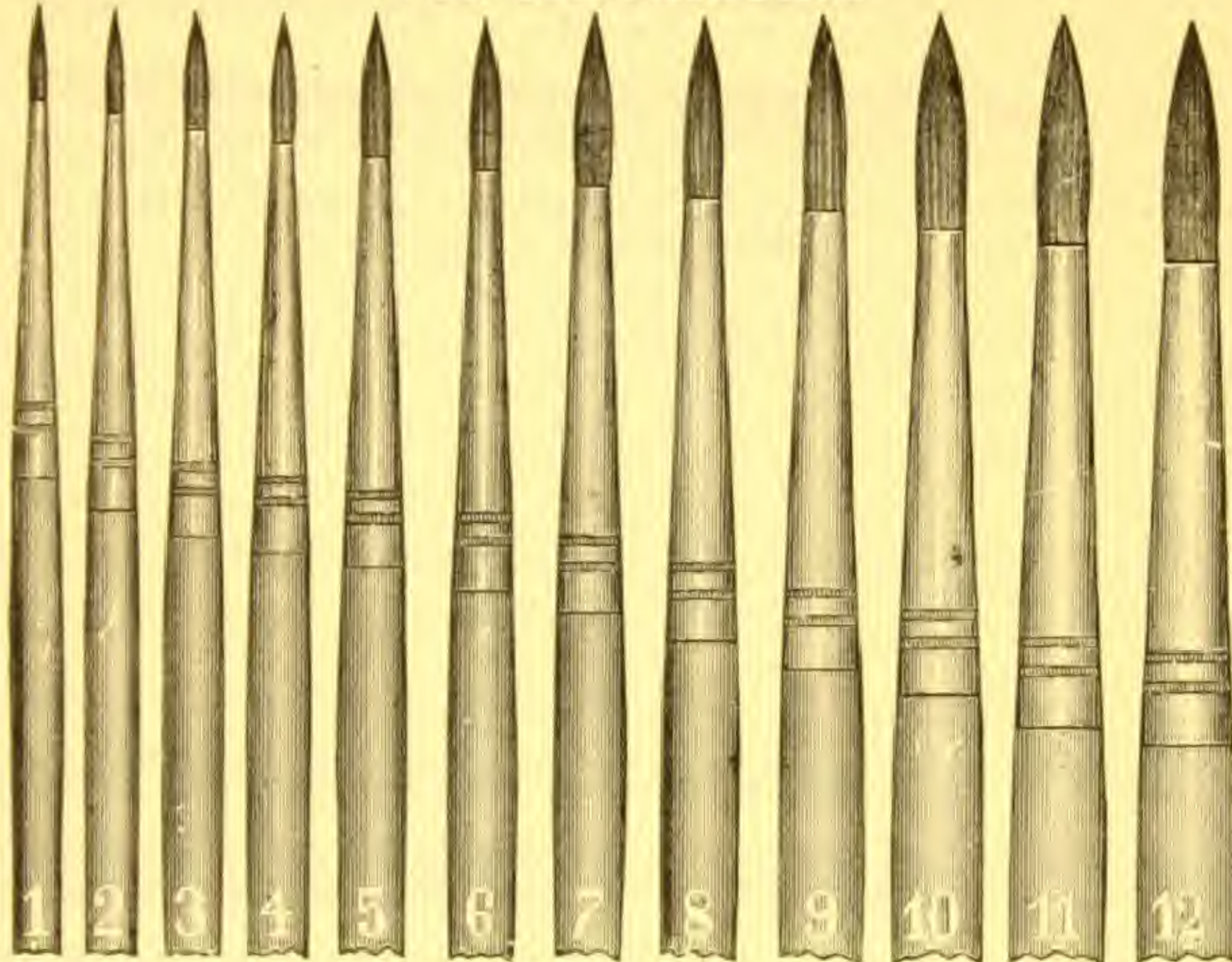
Price Each,

No. 2. UMBRELLA STAFF, malleable iron spike, brass ferrule joint and holder, with BALL SOCKET, strong and convenient.

Price Each,

Brushes for Oil-Color Painting

WEBER ARTISTS' RED SABLE BRUSHES FOR OIL PAINTING

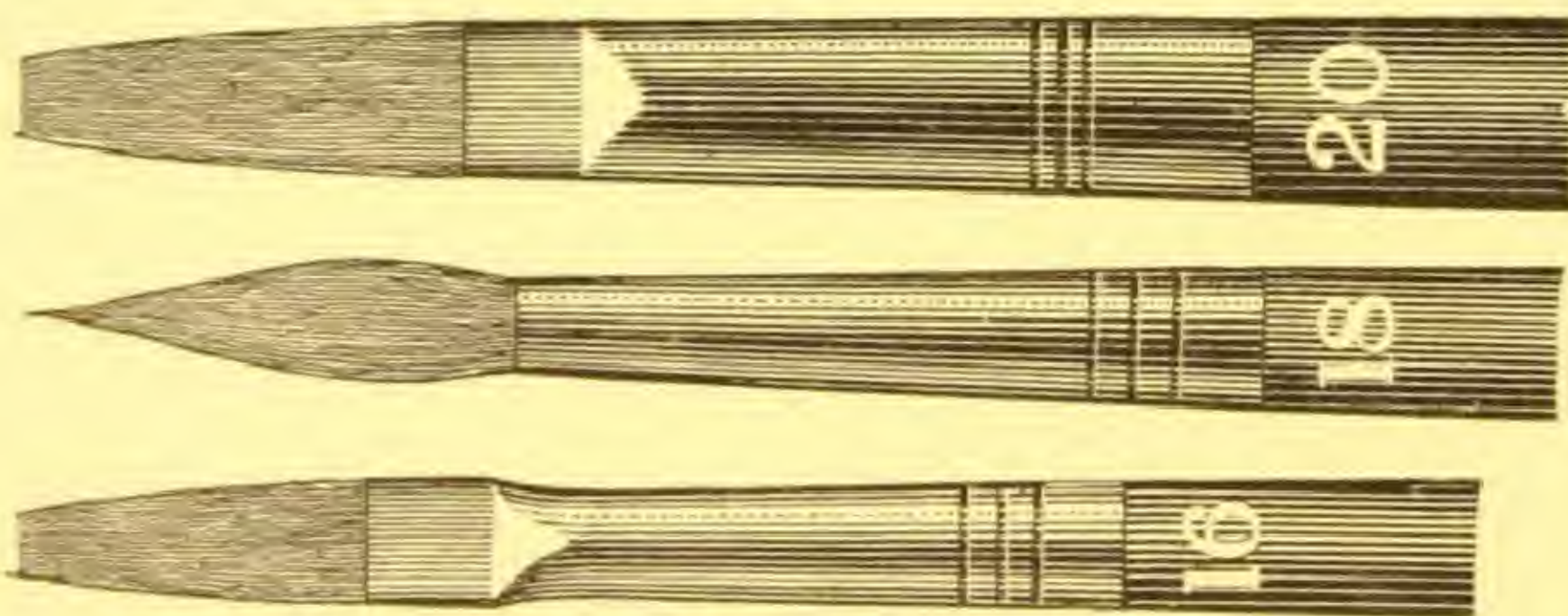


SERIES No. 95, Round; No. 98, Flat and in Nickel-plated Ferrules, Polished Handles

For Illustrations of Flat Sable Brushes, see Russian Sables, No. 78, Page 67

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

Nos. 1 to 12, assortedPer gross.



EXTRA SIZES SERIES No. 95, Round, and No. 98, Flat

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
14.....			18.....		
16.....			20.....		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

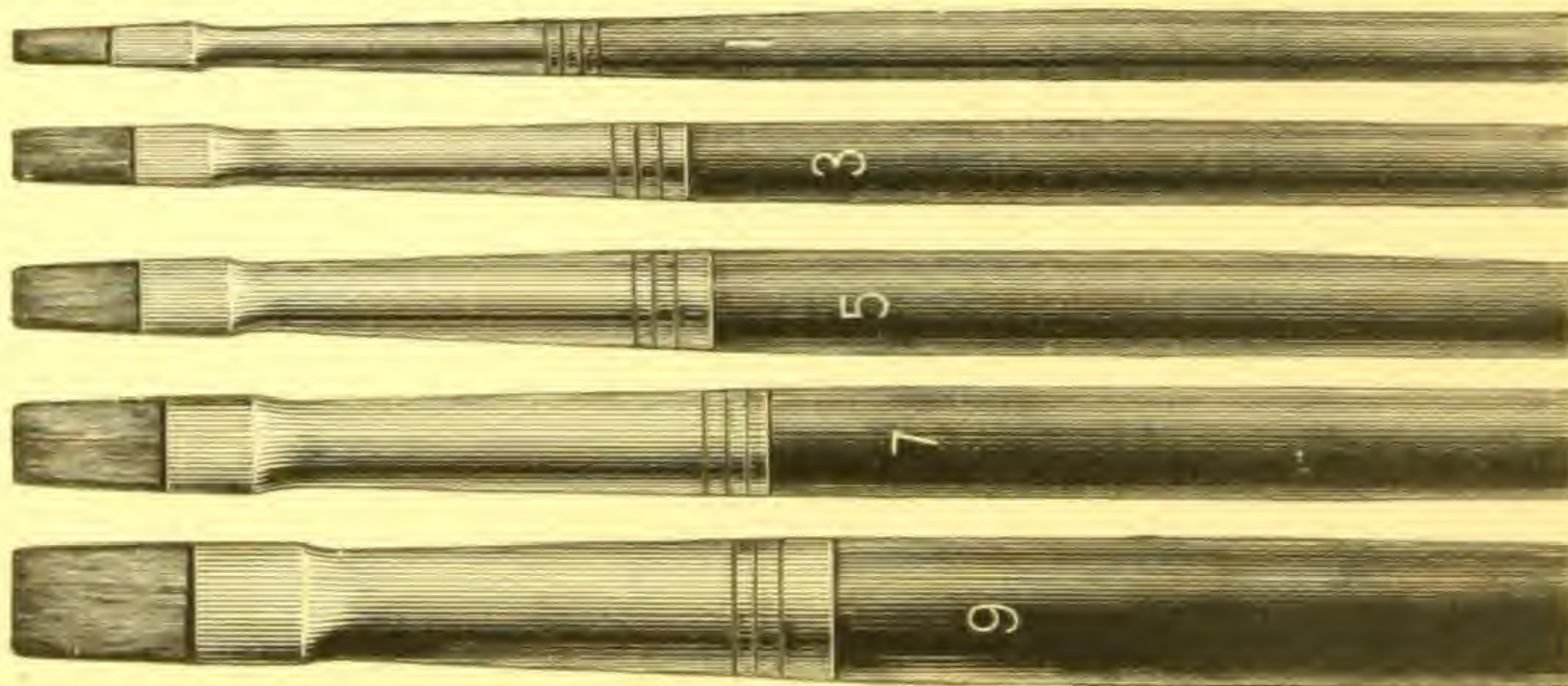
RED SABLE WRITERS OR RIGGERS



**SERIES No. 102, Round, in Nickel-Plated Ferrules, Polished Handles
Superfine Quality**

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

WEBER BRIGHT'S RED SABLE BRUSHES



SERIES No. 101, Short Hair, Flat, in Nickel-Plated Ferrules, Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			6.....		
2.....			7.....		
3.....			8.....		
4.....			9.....		
5.....					

Nos. 1 to 9, assorted Per gross,

EXTRA SIZES

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
10 $\frac{5}{16}$ inch wide			16 $\frac{5}{16}$ inch wide		
12 $\frac{3}{8}$ " "			18 $\frac{3}{4}$ " "		
14 $\frac{1}{2}$ " "			20 $\frac{3}{4}$ " "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

WEBER FLAT RED SABLE BRUSHES

SERIES No. 97b, Flat, in Tin, Extra Sizes, Polished Handles. Superior Quality

Finest quality imported Red Sable hair alone used in the manufacture of these brushes. The hair is thickly set and the brushes, therefore, serve well as blenders.

	Each	Per Doz.		Each	Per Doz.
$\frac{3}{4}$ inch wide			$\frac{3}{4}$ inch wide		
" "			$\frac{7}{8}$ " "		
" "			1 " "		

WEBER ARTISTS' SUPERFINE "RUSSIAN SABLE" BRUSHES



SERIES No. 78, Round; No. 80, Flat, Nickel-Plated Ferrules, Polished Cedar Handles

For Illustrations of the Round Russian Sable Brushes, see Red Sable Brushes, No. 95, Page 65

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

Nos. 1 to 12, assorted Per gross,

For Extra Size, see page 68

BRUSHES FOR OIL-COLOR PAINTING (Continued)

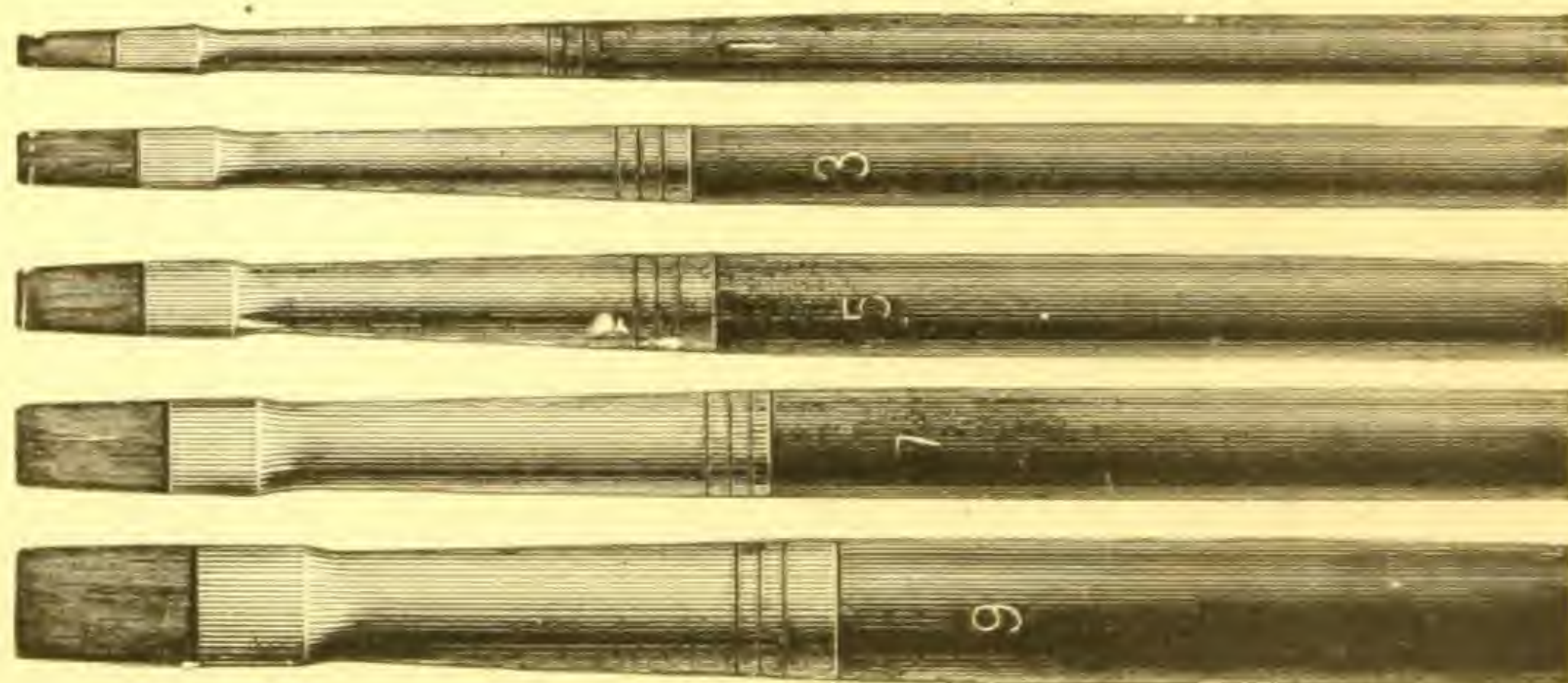
ARTISTS' "RUSSIAN SABLE" BRUSHES

SERIES No. 80b, Flat, in Nickel-Plated Ferrules

EXTRA SIZES

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
14 $\frac{1}{4}$ inch			18 $\frac{1}{2}$ inch		
16 $\frac{3}{8}$ "			20 $\frac{5}{8}$ "		

WEBER SUPERFINE BRIGHT'S "RUSSIAN SABLE" BRUSHES



SERIES No. 82, Short Hair, Flat, in Nickel-Plated Ferrules, Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1			6		
2			7		
3			8		
4			9		
5					

Nos. 1 to 9, assorted Per gross,

EXTRA SIZES

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
10 $\frac{5}{16}$ inch wide			16 $\frac{3}{8}$ inch wide		
12 $\frac{3}{8}$ " "			18 $\frac{1}{2}$ " "		
14 $\frac{1}{2}$ " "			20 $\frac{3}{4}$ " "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

ROUND BADGER-HAIR BLENDERS



Size No. 6

SERIES No. 125, Wire Bound, Natural Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

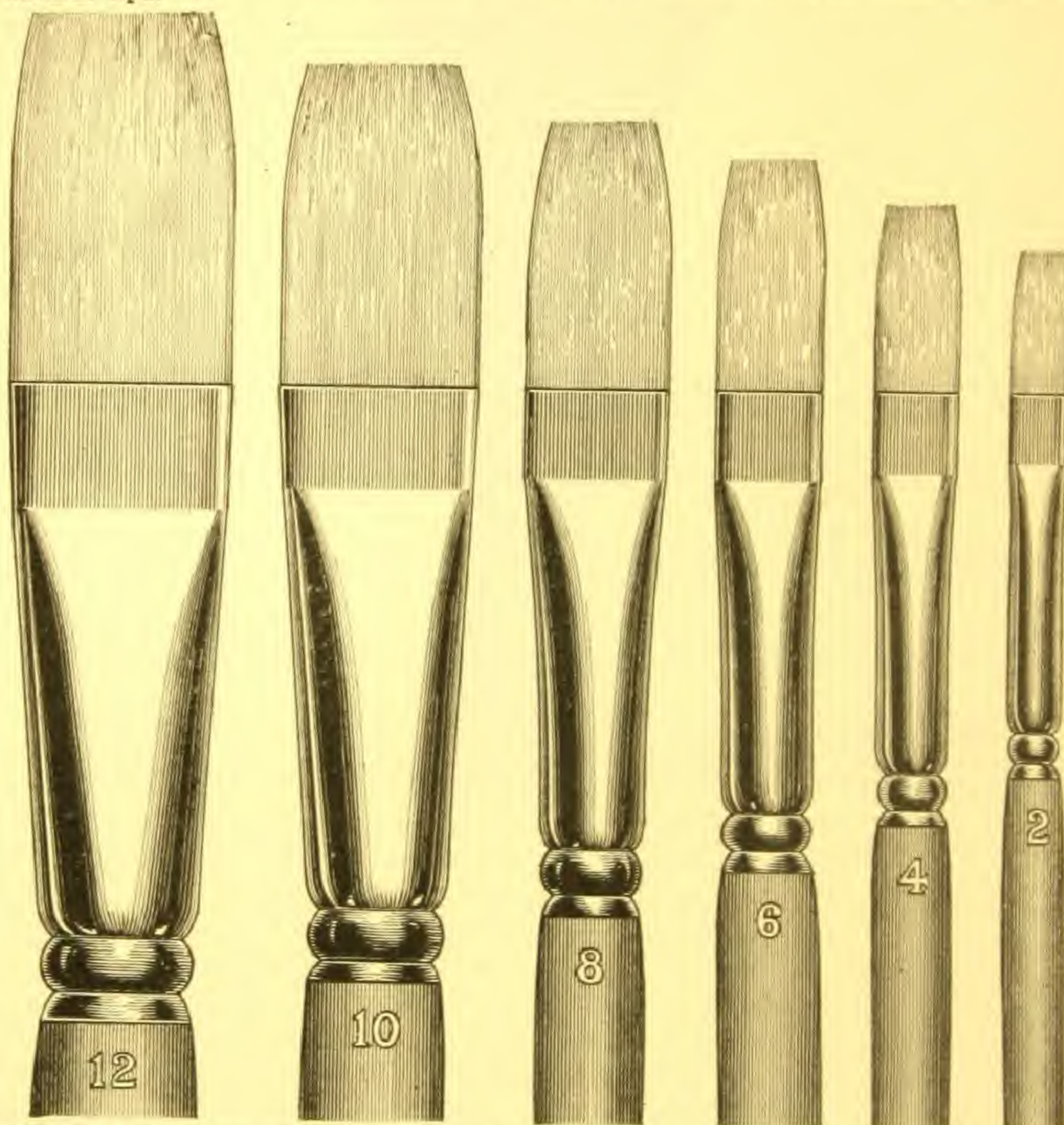
BADGER-HAIR BLENDERS

Flat, Knotted, Set in Bone

	Each	Each
2 inches wide		5 inches wide
3 " "		6 " "
4 " "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)
WEBER SUPERFINE ARTISTS' BRISTLE BRUSHES

The hoghair in our "Tizian" and "Raffael" brushes is of the finest selected quality. These brushes are far superior to the ordinary lower-priced bristle brushes, and are an economy to the artist, in so far as they will outlast several of the ordinary type. Great care is taken to make all our brushes perfect in form and in arrangement of hair. Every artist is aware of the advantages of a brush that will not separate, at the end, that has just the proper spring, and that, in drying, will curve inwardly instead of outwardly. The bristles all have natural tips.

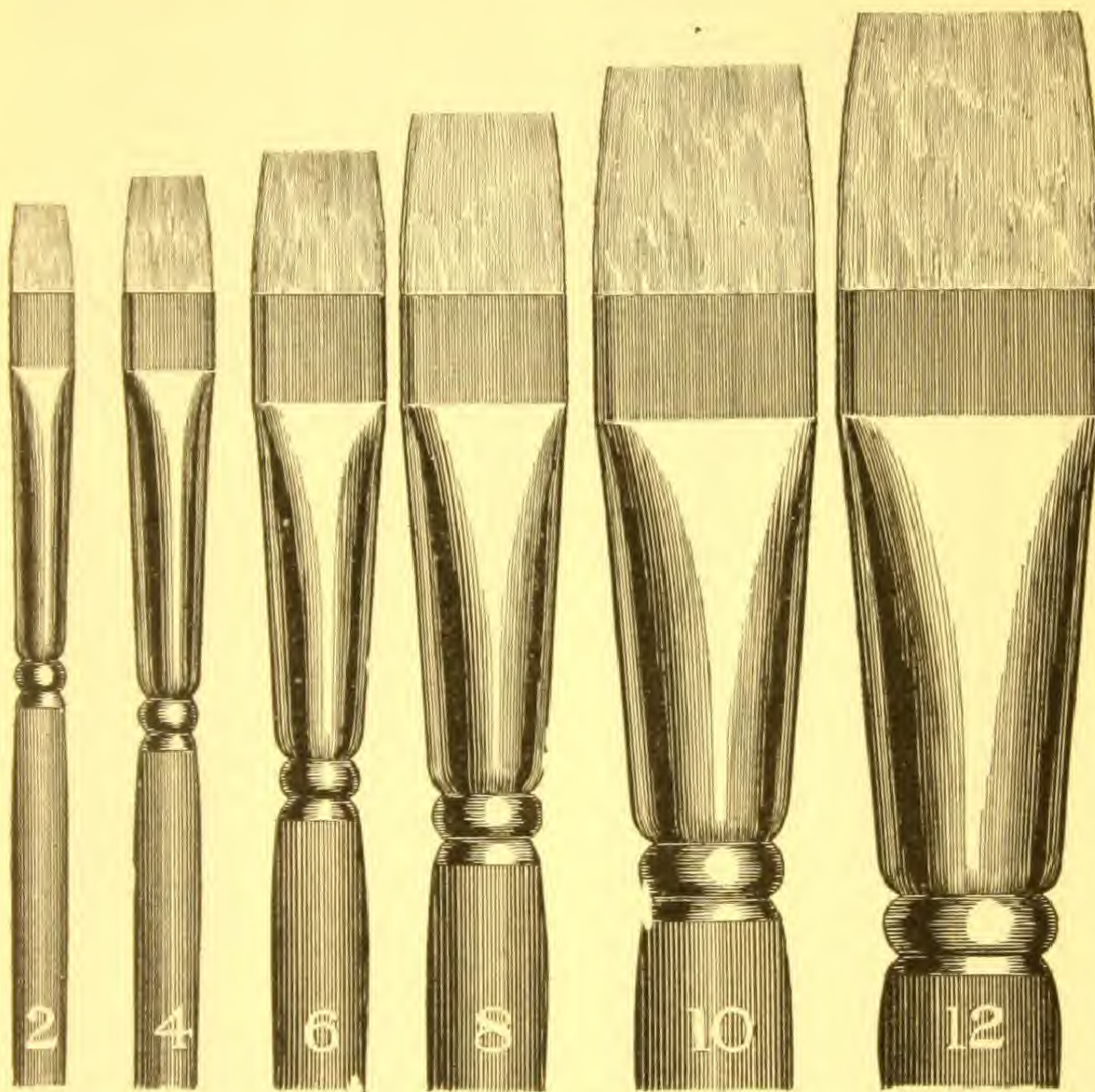


"TIZIAN" Flat Artists' Bristle Brushes, in Nickle-plated Seamless Ferrules, Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

WEBER SUPERFINE ARTISTS' BRISTLE BRUSHES



"TIZIAN" Flat Bright's Bristle Brushes, in Nickel-plated Seamless Ferrules, Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

BRUSHES FOR OIL-COLOR PAINTING (Continued)
WEBER ARTISTS' BRISTLE BRUSHES



"RAFFAEL"

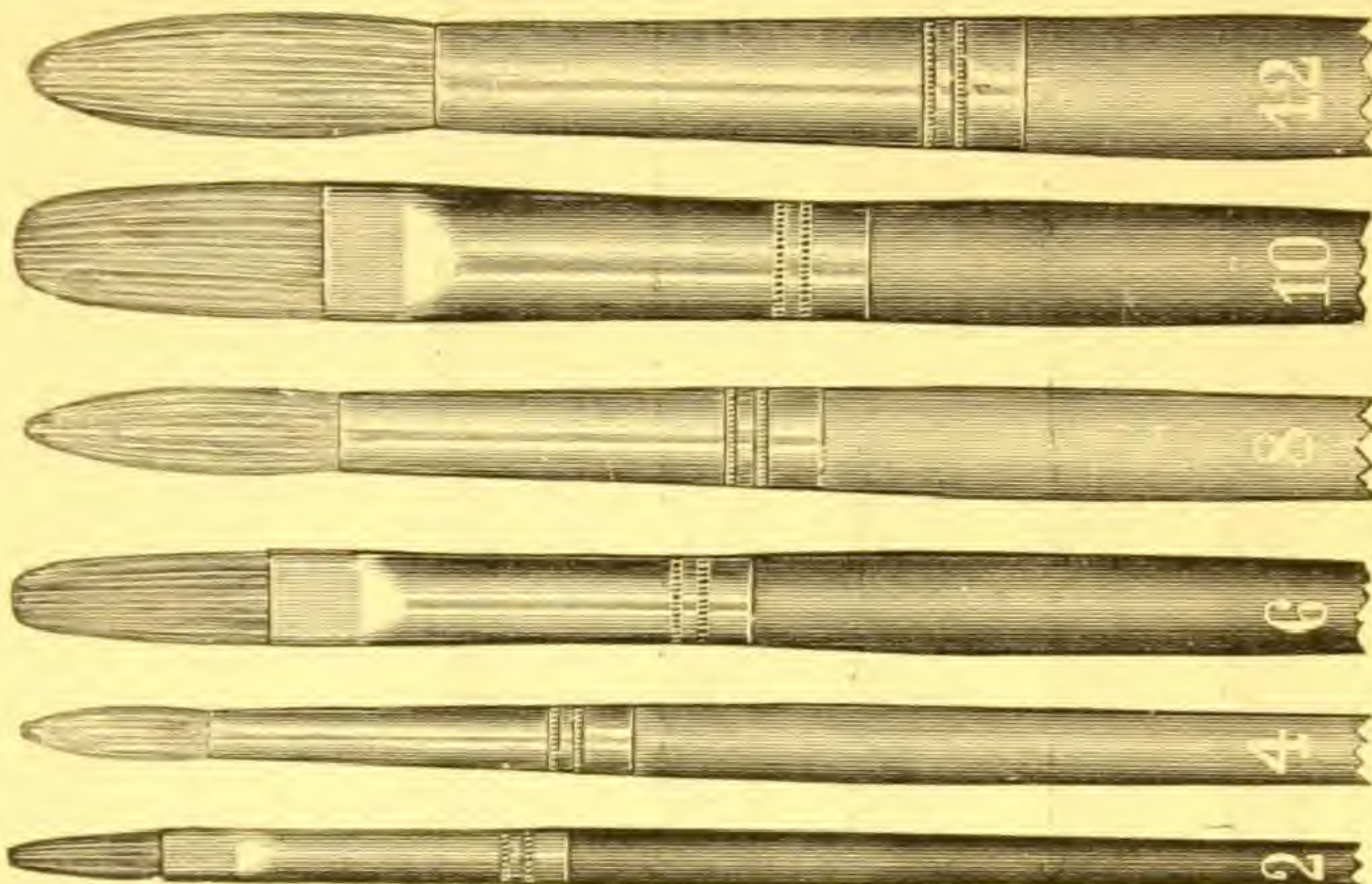
Dome shape bristle brushes, selected finest quality, fine natural points, in nickel-plated ferrules, polished handles.

Size No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		

Size No.	Each	Per Doz.
7.....		
8.....		
9.....		
10.....		
11.....		
12.....		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

WEBER ARTISTS' BRISTLE BRUSHES



SERIES No. 134, Round; No. 157, Flat, in Tin Ferrules, Red Polished Handles
Finest Bleached Bristles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		

Nos. 1 to 12, assorted Per gross,

EXTRA SIZES



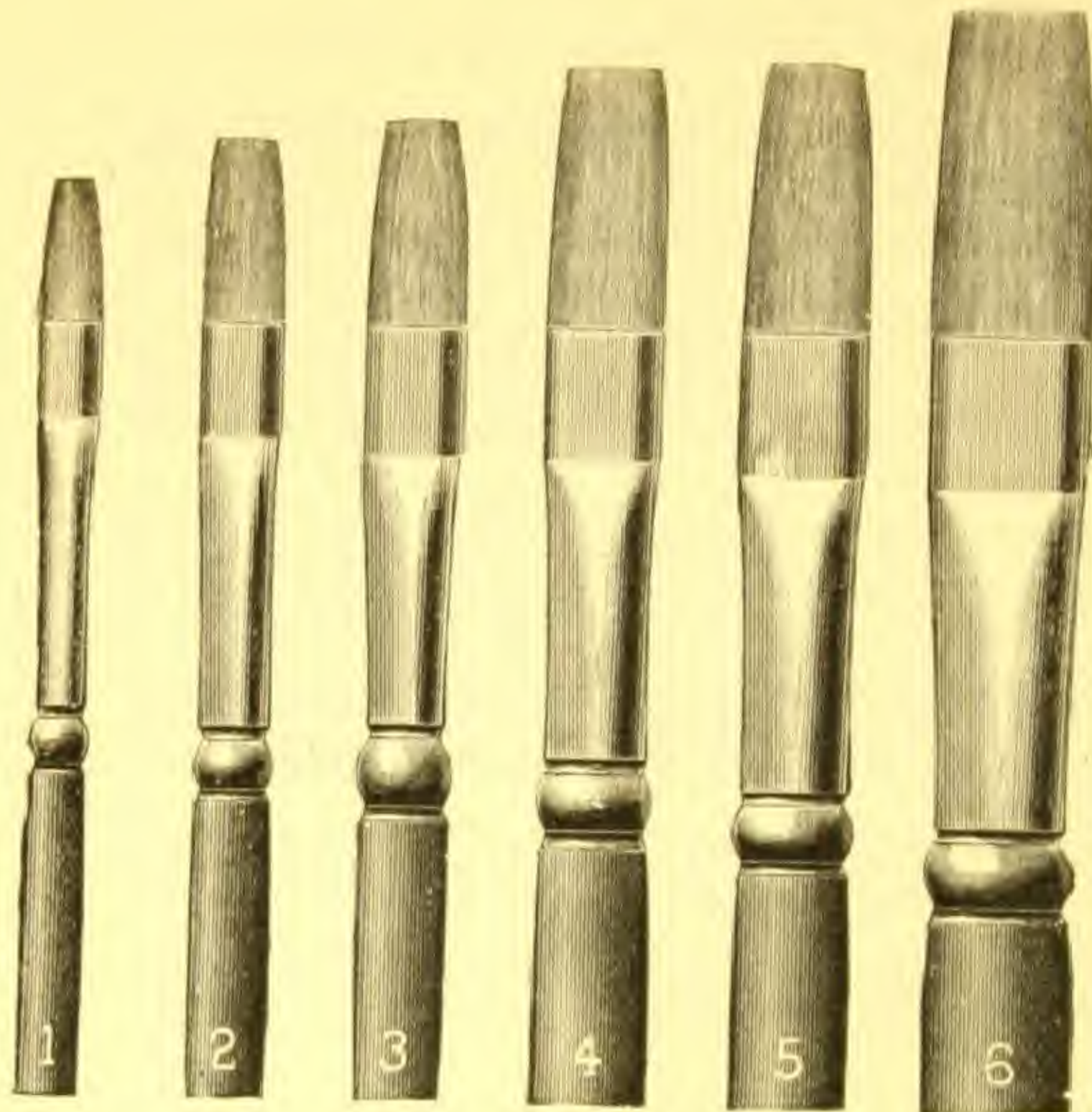
SERIES No. 134, Round, and No. 157, Flat, in Tin Ferrules, Red Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
14 $\frac{5}{8}$ inch, Flat			20 $\frac{7}{8}$ inch, Flat		
16 $\frac{3}{4}$ " "			22 $1\frac{1}{8}$ " "		
18 $1\frac{1}{2}$ " "			24 $1\frac{3}{4}$ " "		

F. WEBER CO.

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ST. LOUIS
BALTIMORE

BRUSHES FOR OIL-COLOR PAINTING (Continued)



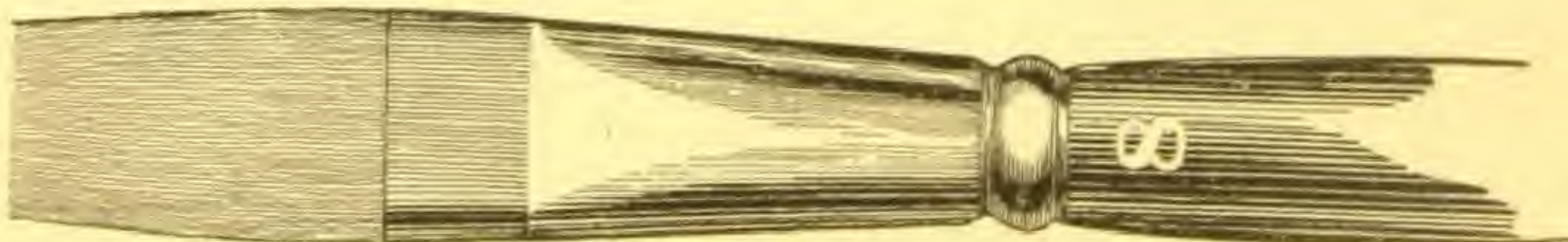
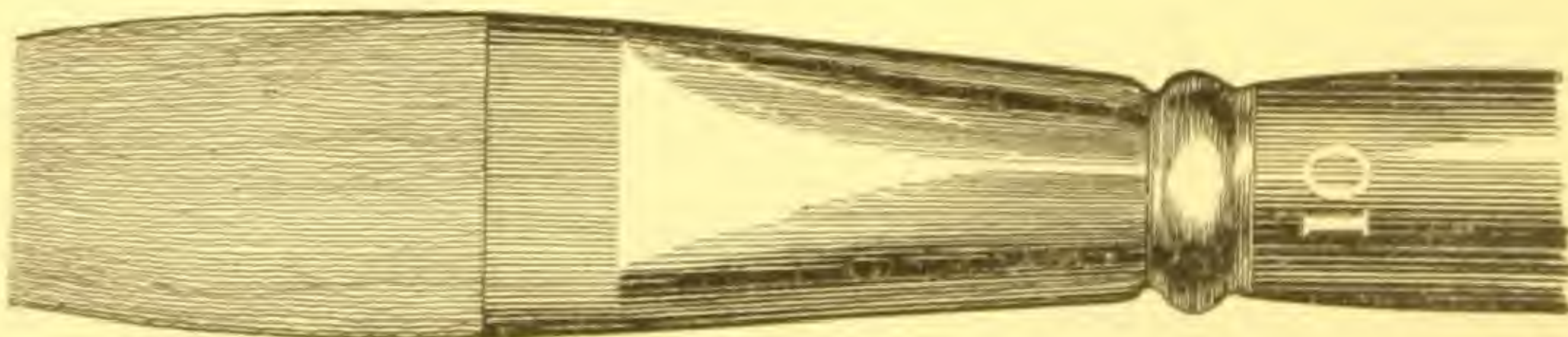
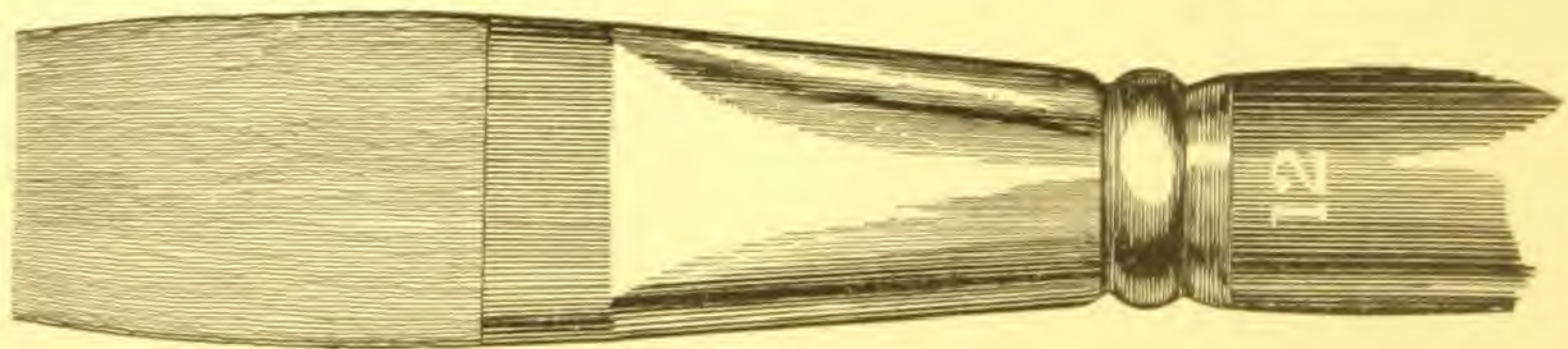
**WEBER
ARTISTS'
SUPERFINE
BRISTLE
BRUSHES]**

SERIES No. 191

Selected Bleached Bristles, in Flat, Nickel-plated Ferrules, Yellow Polished Handles.

Size No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		

Nos. 1 to 6, assorted, per gross,

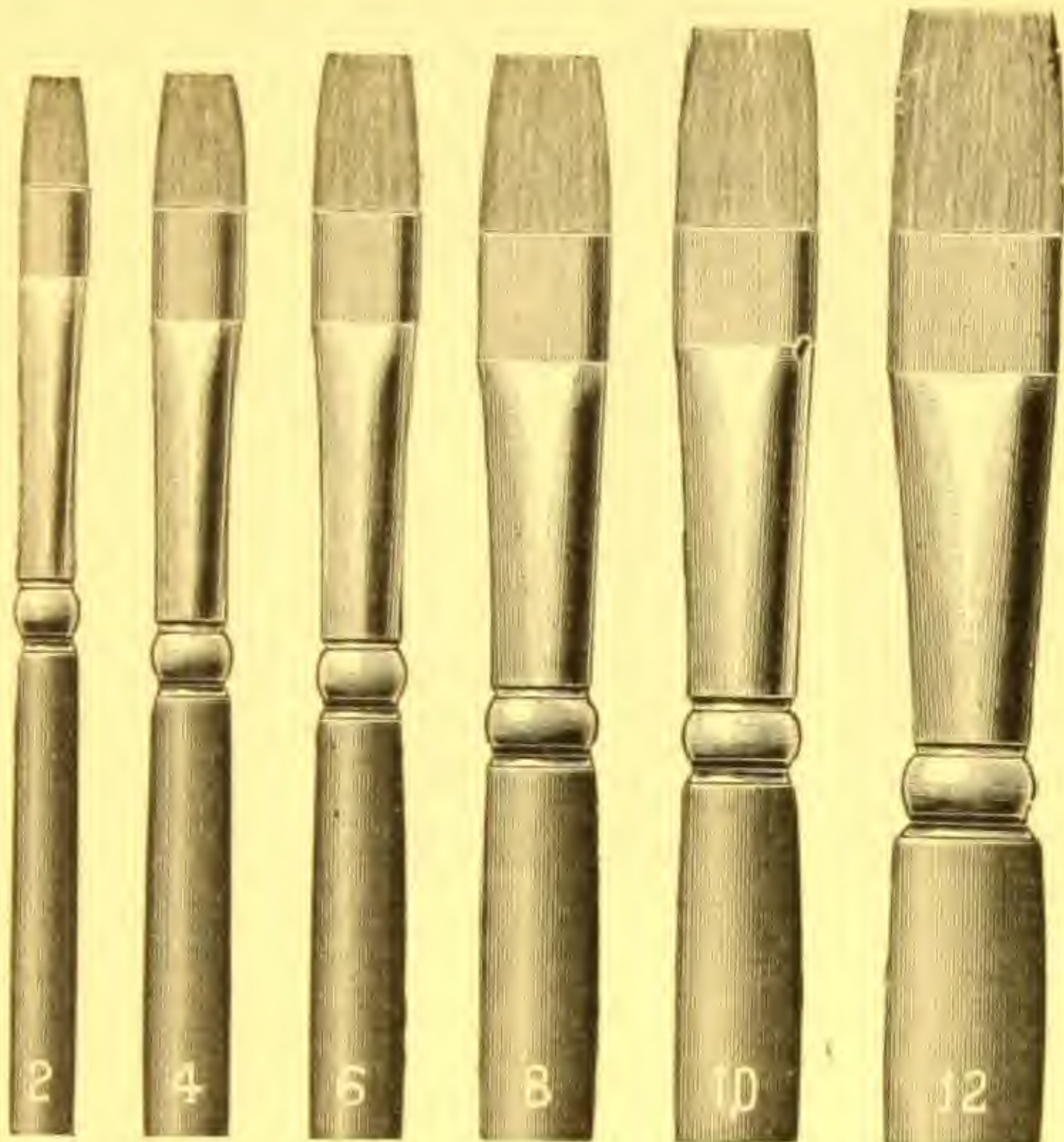


EXTRA SIZES

Size No.	Width	Each	Per Doz.	Size No.	Width	Each	Per Doz.
7	$\frac{1}{2}$ inch wide			10	$\frac{3}{4}$ inch wide		
8	$\frac{3}{8}$ " "			11	$\frac{7}{8}$ " "		
9	$\frac{11}{16}$ " "			12	1 " "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

**WEBER SUPERFINE BRIGHT'S BRISTLE
BRUSHES**

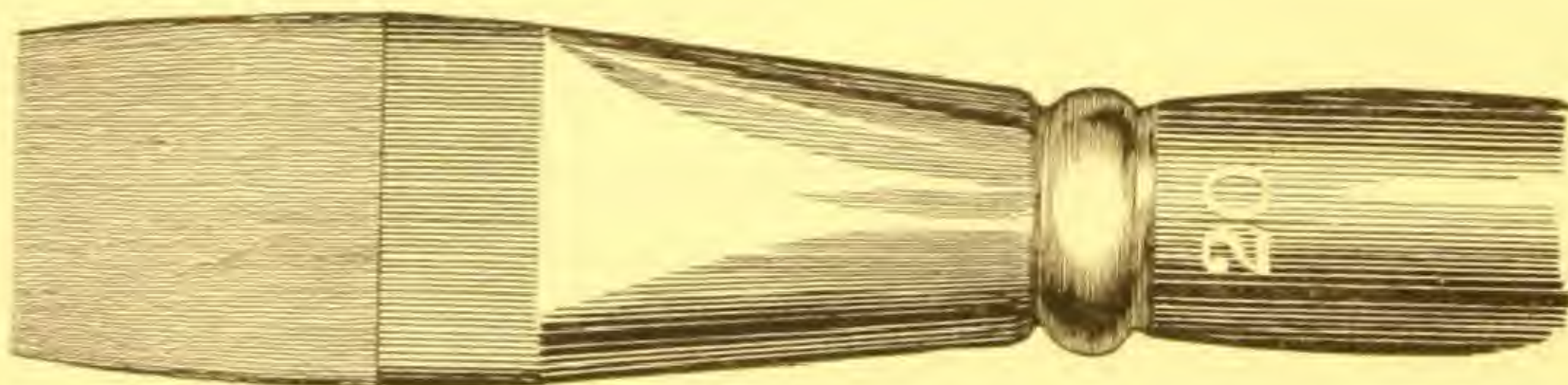
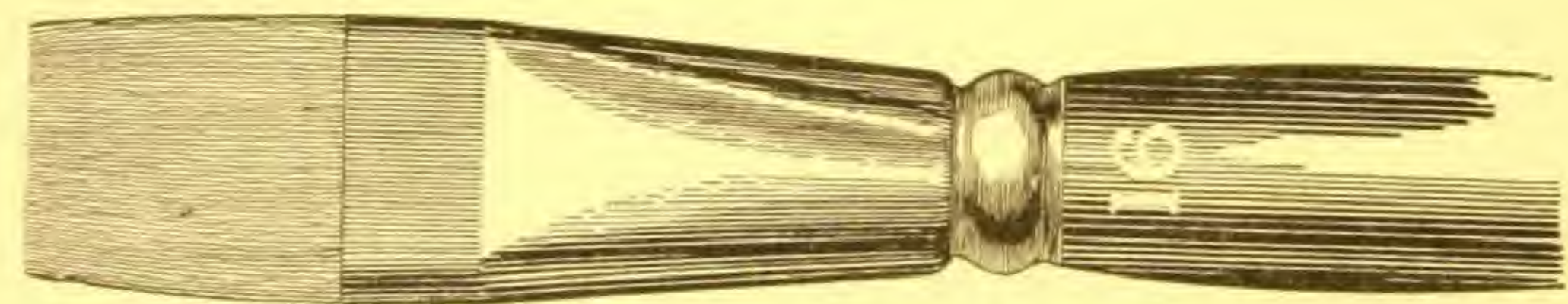


SERIES No. 193

Selected Bleached Bristles, in Nickel-plated Ferrules, Yellow Polished Handles, Short Bristles.

Size No.	Each	Per Doz.
2.....		
4.....		
6.....		
8.....		
10.....		
12.....		

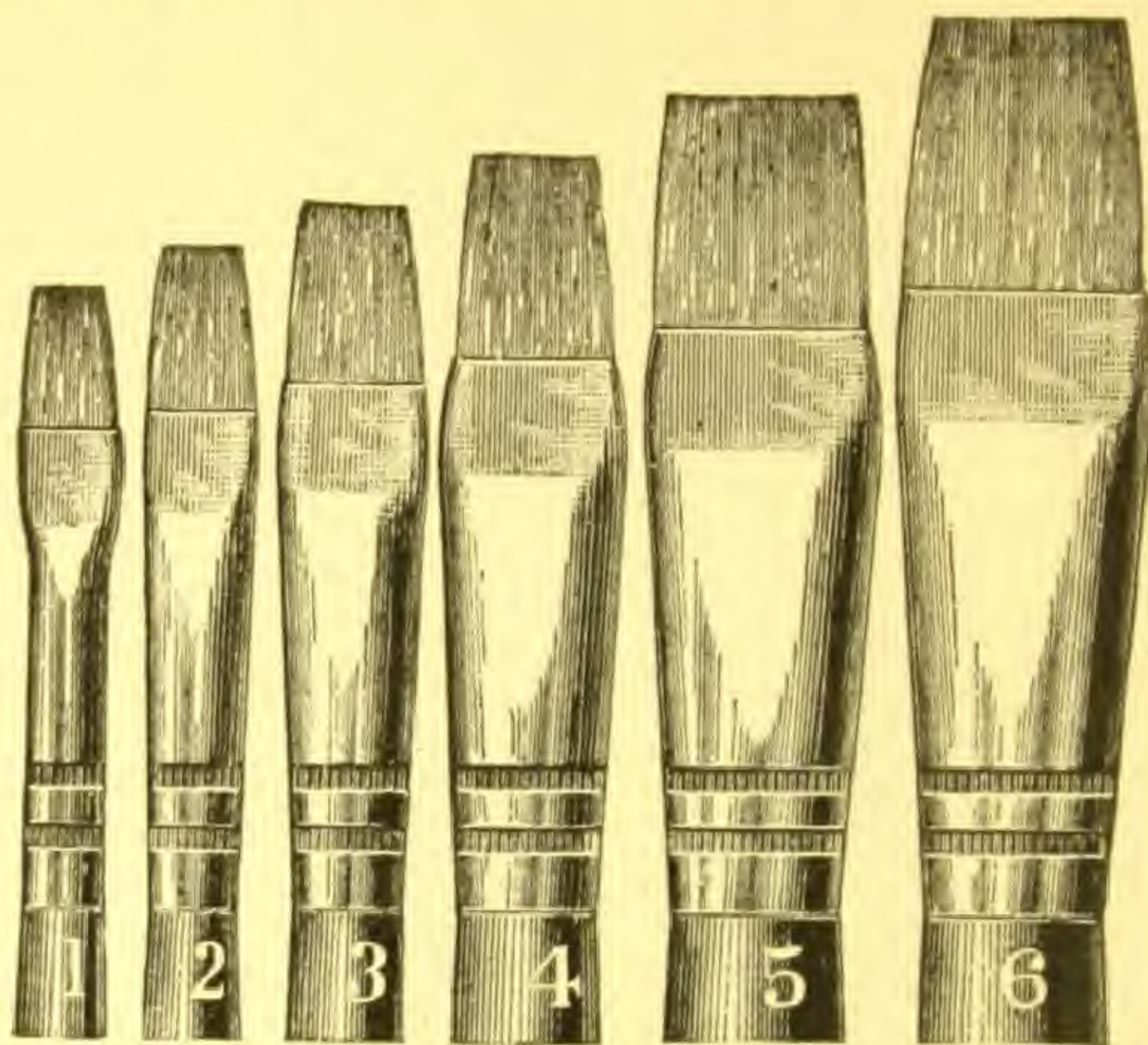
Nos. 2 to 12, assorted,
per gross,



EXTRA SIZES

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
14 $\frac{5}{8}$ inch			20 $\frac{3}{4}$ inch		
16 $\frac{3}{4}$ "			22 $1\frac{1}{8}$ "		
18 $1\frac{1}{8}$ "			24 $1\frac{3}{8}$ "		

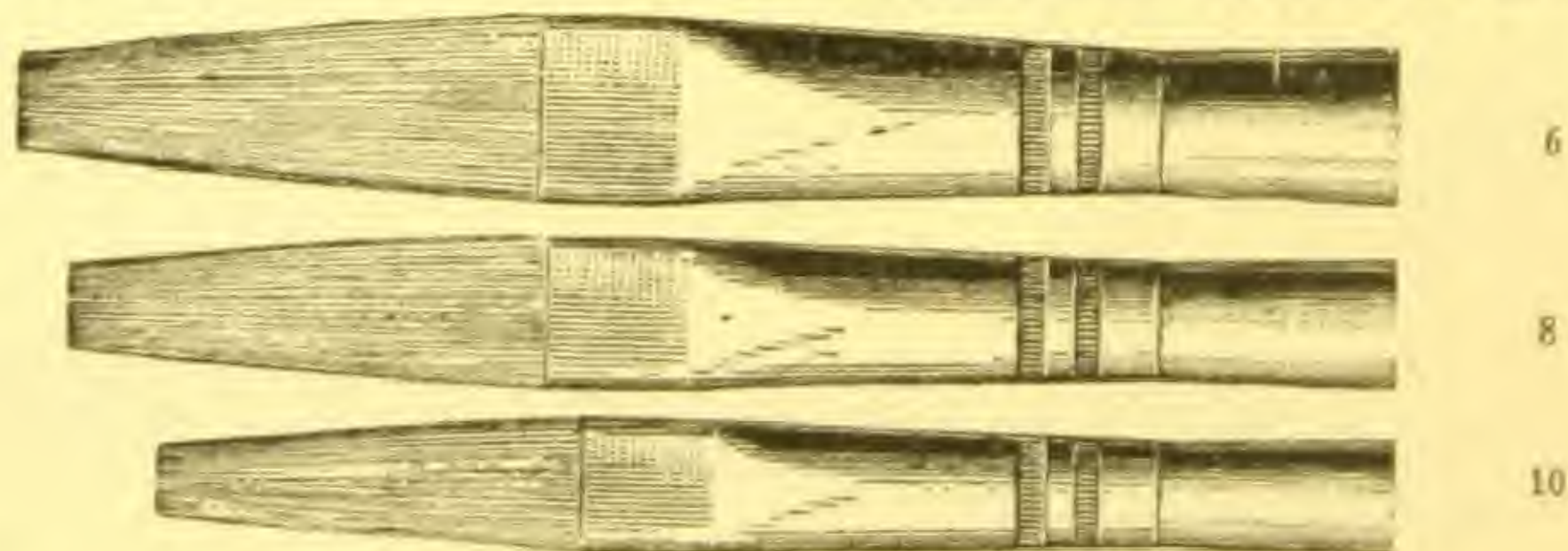
BRUSHES FOR OIL-COLOR PAINTING (Continued)
EXTRA THIN BRIGHT'S BRISTLE BRUSHES



SERIES No. 196, Square Top, in Tin Ferrules, Black Polished Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7 $\frac{3}{4}$ inch		
2.....			8 $\frac{7}{8}$ "		
3.....			9 1 "		
4.....			10 1 $\frac{1}{4}$ "		
5.....			11 1 $\frac{1}{2}$ "		
6.....			12 1 $\frac{3}{4}$ "		

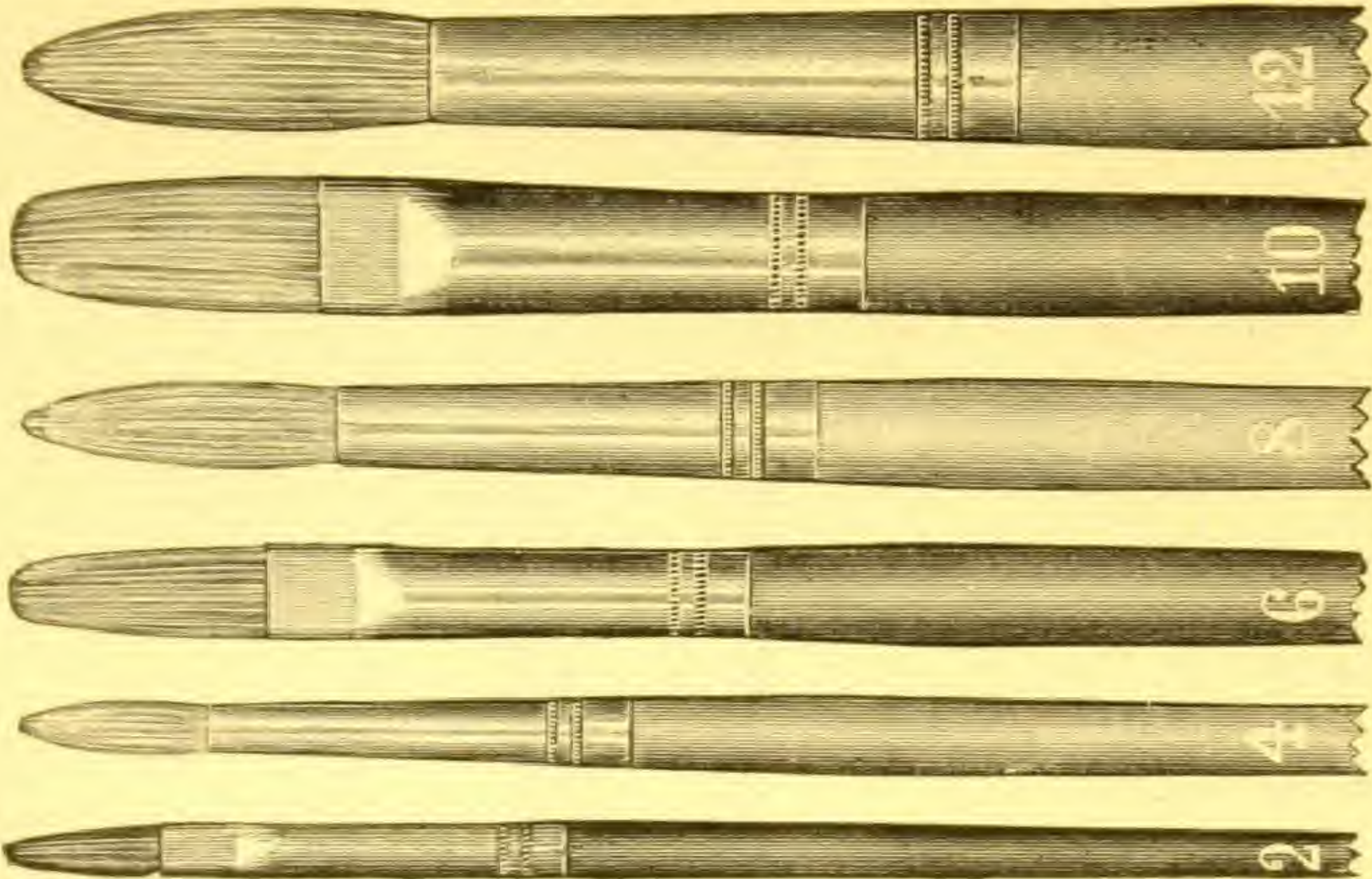
WEBER LANDSEER BRISTLE BRUSHES



SERIES No. 189, Flat, Long and Thin, in Tin Ferrules, Whitewood Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
2.....			8.....		
4.....			10.....		
6.....			12.....		

**BRUSHES FOR OIL-COLOR PAINTING (Continued)
FRENCH WHITE HANDLED BRISTLE BRUSHES**

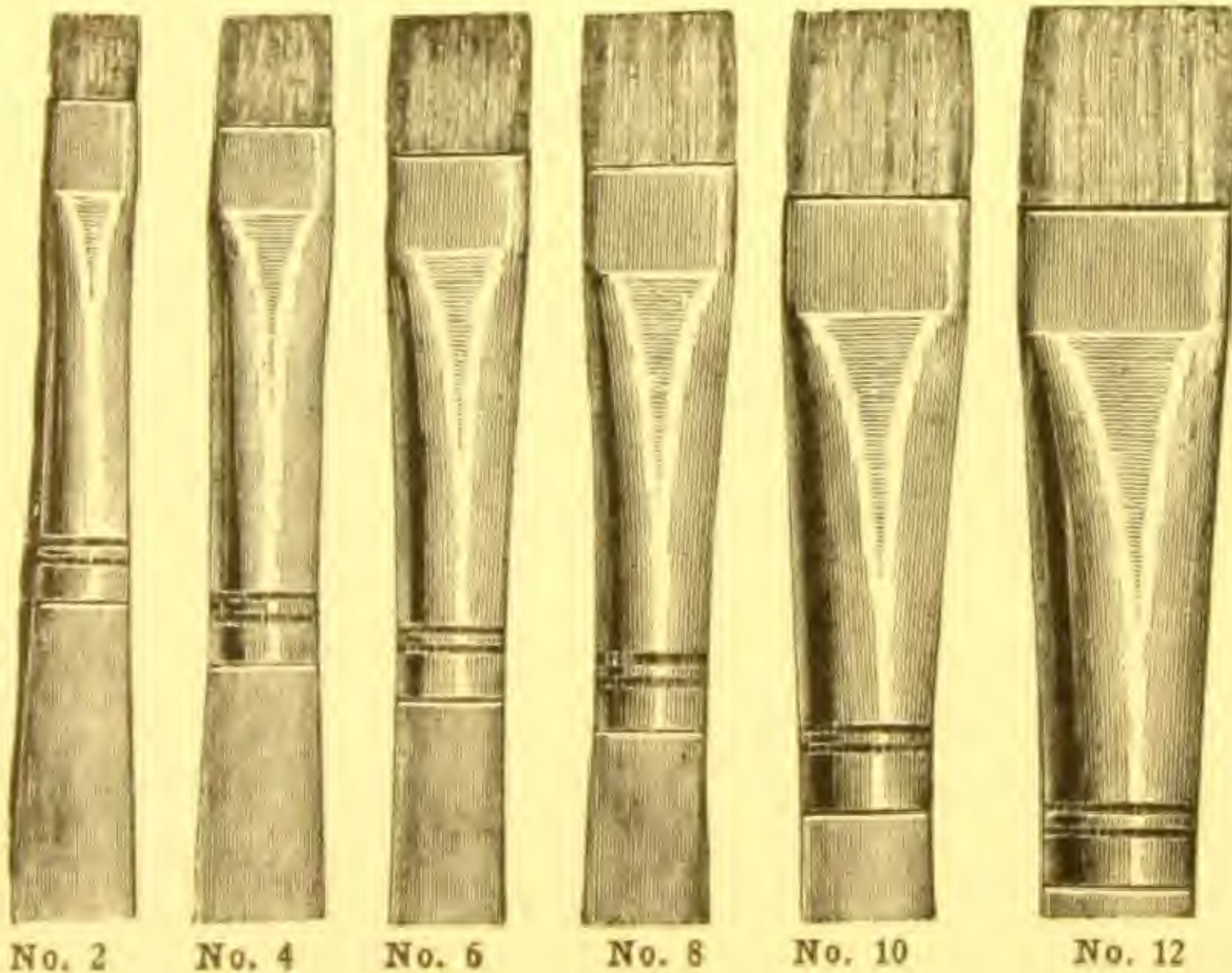


SERIES No. 295, Flat Artists', in Tin Ferrules, Plain Whitewood Handles
SERIES No. 294, Round Artists', in Tin Ferrules, Plain Whitewood Handles

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
1.....			7.....		
2.....			8.....		
3.....			9.....		
4.....			10.....		
5.....			11.....		
6.....			12.....		
Nos. 1 to 12, assorted			Per gross,		

EXTRA SIZES

Size No.	Each	Per Doz.	Size No.	Each	Per Doz.
14 $\frac{3}{8}$ inch			20 1 inch		
16 $\frac{1}{2}$ "			22 $1\frac{1}{8}$ "		
18 $\frac{5}{8}$ "			24 $1\frac{1}{4}$ "		



SERIES No. 289,
Bright's Flat, Thin, in
Tin Ferrules, Plain
White Handles.

Size No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		
7.....		
8.....		
9.....		
10.....		
11.....		
12.....		
Nos. 1 to 12, assorted		Per gross,
For Extra Large Sizes, see next page.		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

**FRENCH BRIGHT'S
BRISTLE BRUSHES**

(Continued)

EXTRA SIZES

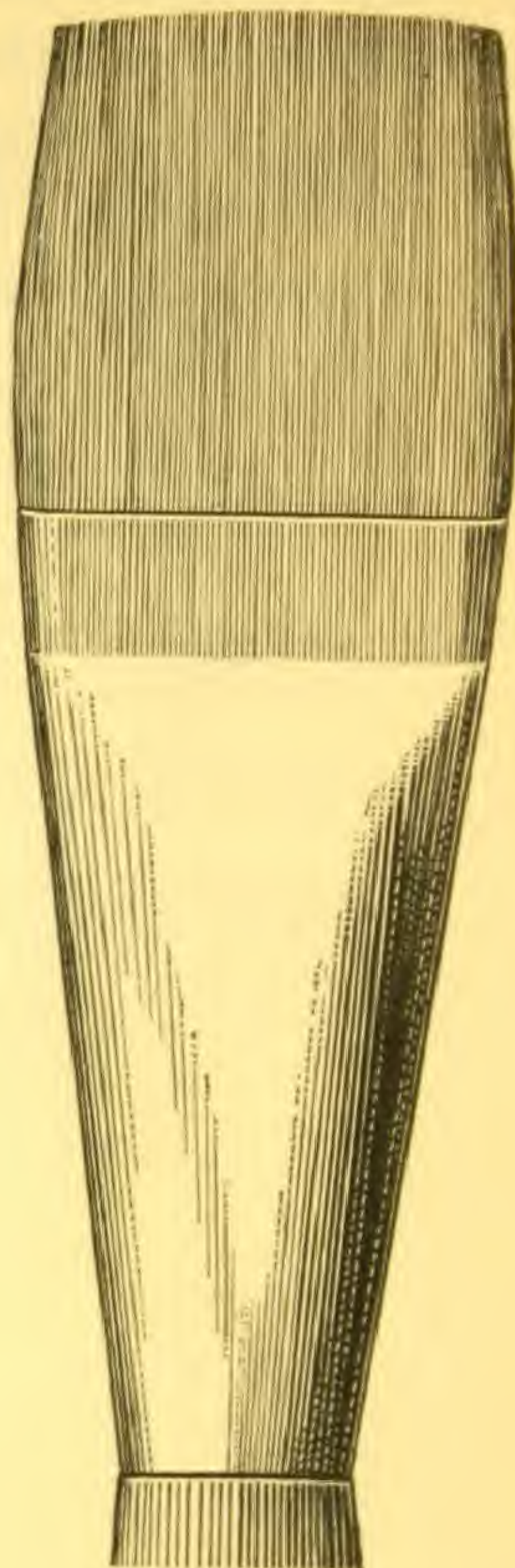
SERIES No. 289

Bright's Flat, Thin, in Tin
Ferrules, Plain White-
wood Handles.

Size No.		Each	Per Doz.
14	$\frac{5}{8}$ inch	.....	.....
16	$\frac{7}{8}$ "	.....	.....
18	1 "	.....	.....
20	$1\frac{1}{8}$ "	.....	.....
22	$1\frac{1}{4}$ "	.....	.....
24	$1\frac{1}{2}$ "	.....	.....



No. 18



No. 24

FAN BRUSHES

For Painting in Foliage, Grasses, Hair, Etc.



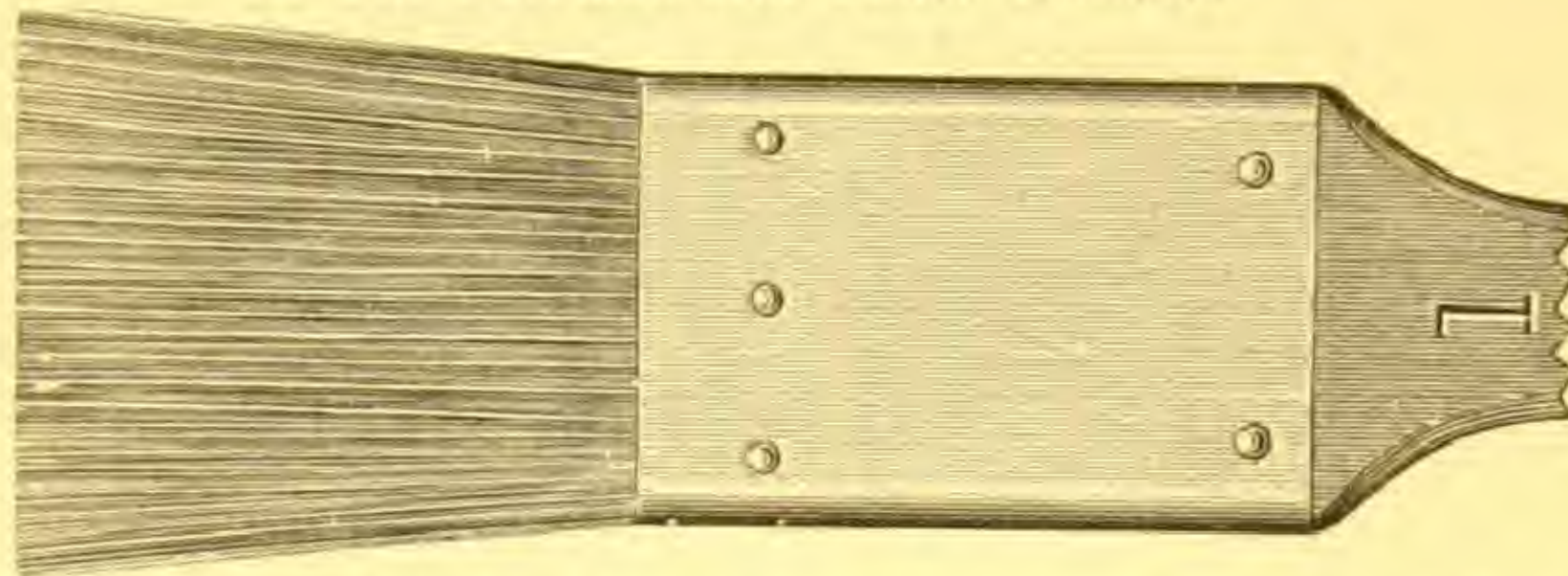
Bristle, Size No.	2	4	6
Price, each			
Price, per dozen			
Red Sable, Size No.	1	2	3
Price, each			
Price, per dozen			

BRUSHES FOR OIL-COLOR PAINTING (Continued)

WEBER FLAT BRISTLE VARNISH BRUSHES

In Tin Ferrules and Cedar Handles

**SERIES
No. 52**

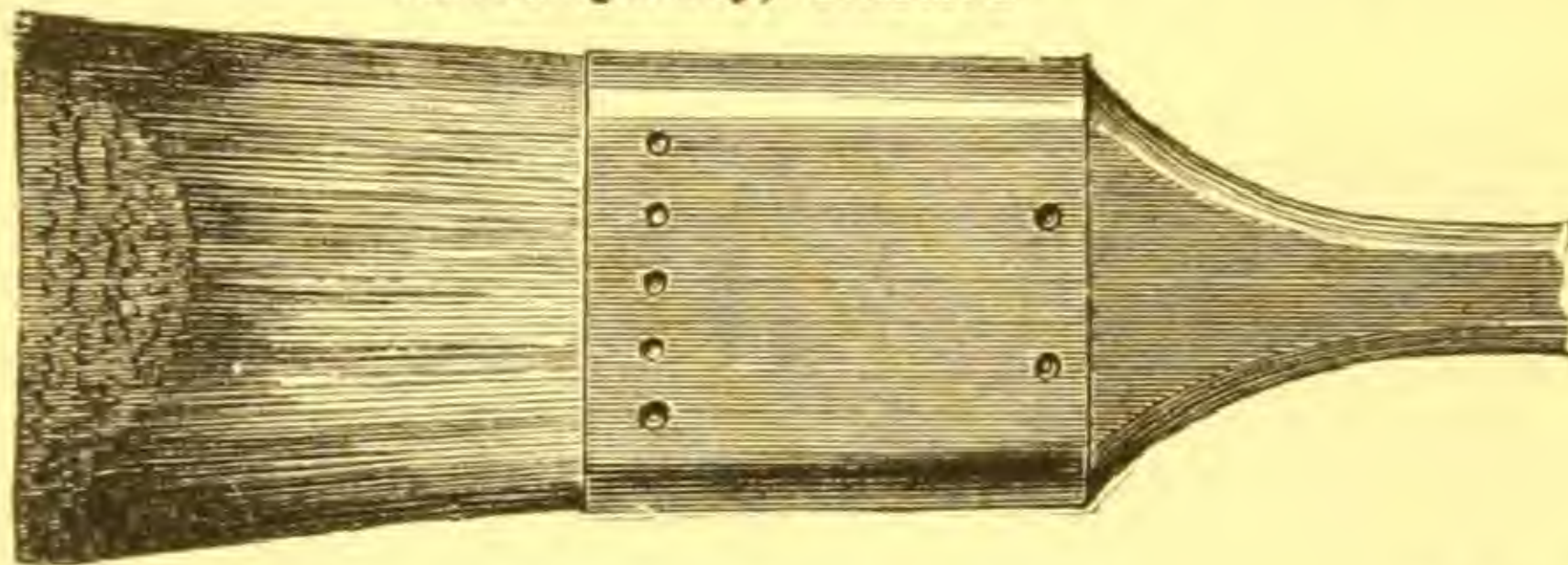


Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			3 inch		
2 "			4 "		

FLAT BRISTLE VARNISH BRUSHES

Extra Quality, Chiseled

**SERIES
No. 53**

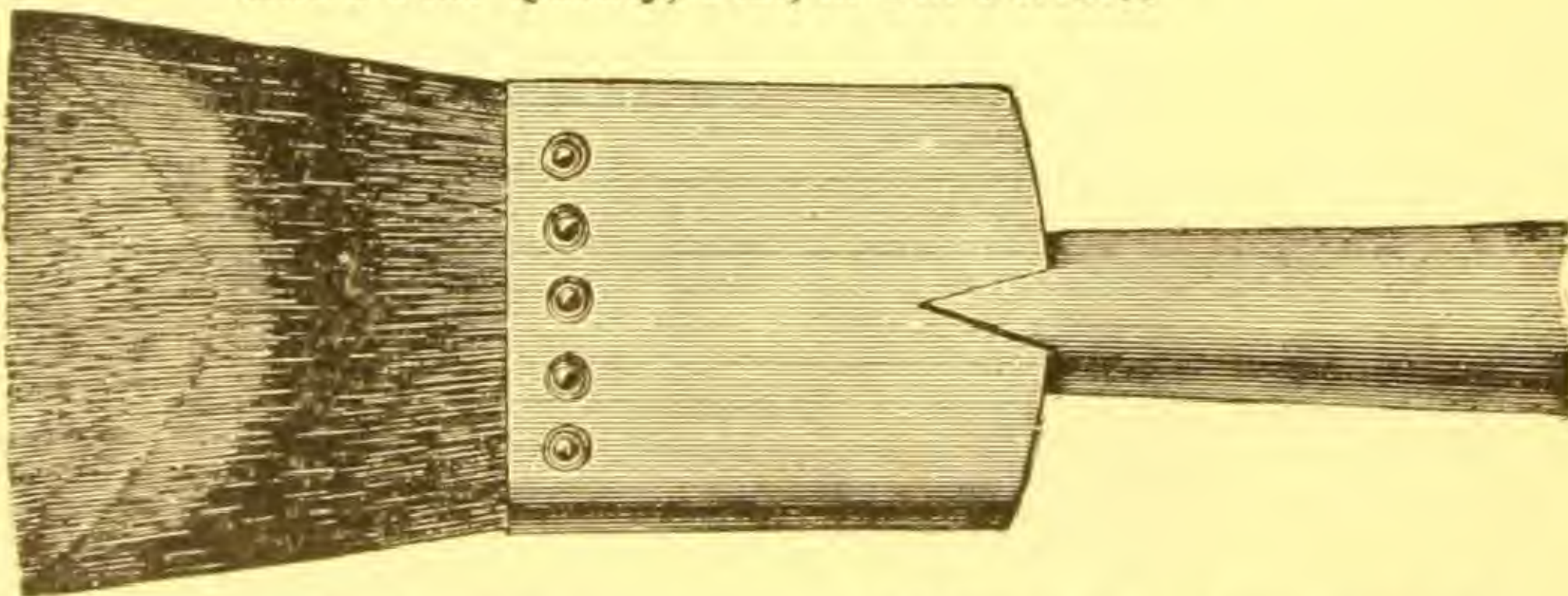


Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			3 "		
2 "					

SIBERIAN OX-HAIR VARNISH BRUSHES

Extra Fine Quality, Flat, in Tin Ferrules

**SERIES
No. 54-C**



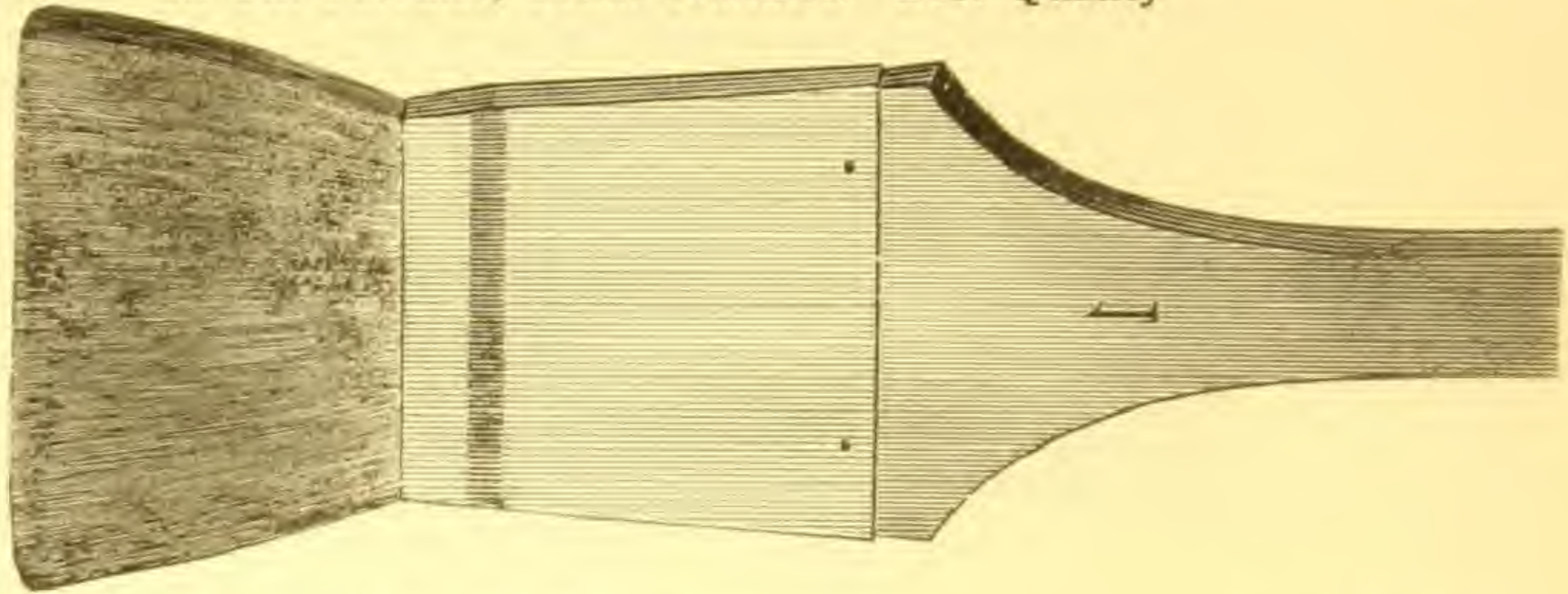
SERIES No. 54-S—Square			SERIES No. 54-C—Chiseled		
Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			1 inch		
2 "			2 "		
3 "			3 "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

WEBER FLAT CAMEL-HAIR VARNISH BRUSHES

In Tin Ferrules, Cedar Handles. Best Quality

**SERIES
No. 56**

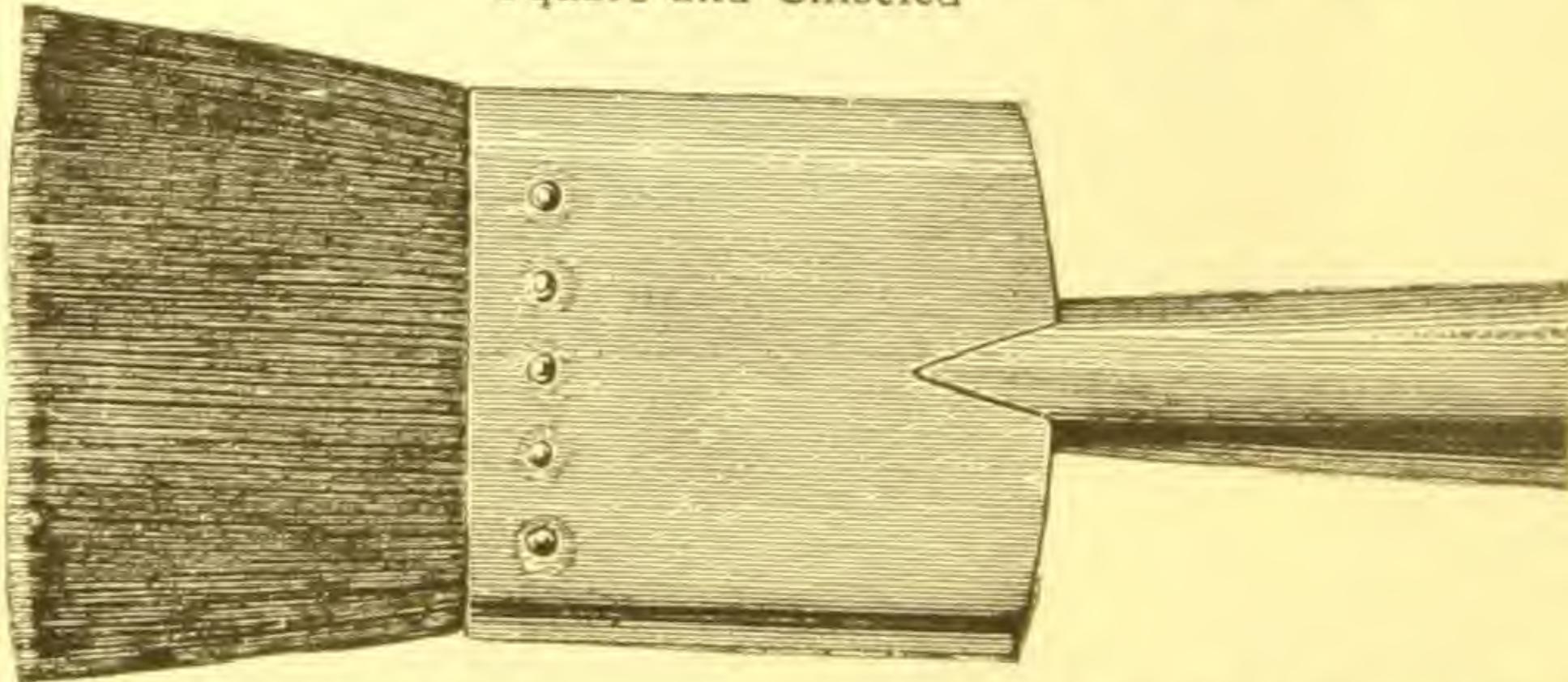


Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			3 "		
1½ "			4 "		
2 "					

FITCH FLOWING VARNISH BRUSHES

Square and Chiseled

**SERIES
No. 57-S**



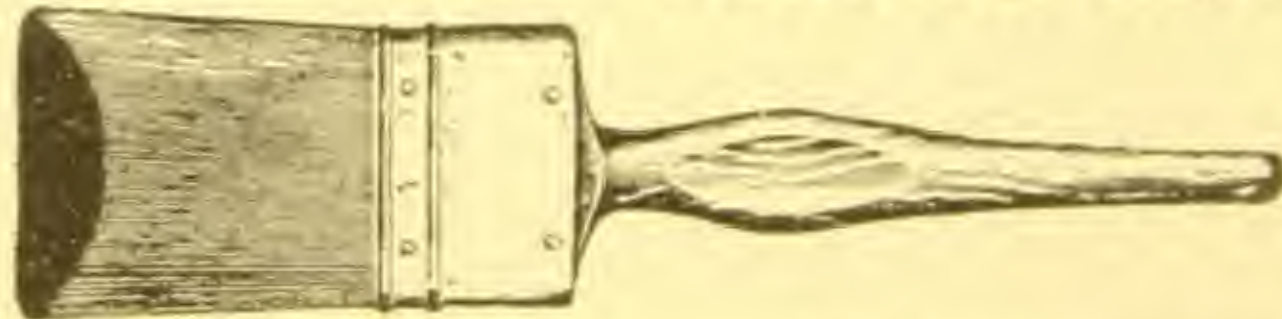
SERIES No. 57-S—Square

SERIES No. 57-C—Chiseled

Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			1 inch		
2 "			2 "		
3 "			3 "		

RUBBER SET FLAT VARNISH BRUSHES

**SERIES
No. 58**



SERIES No. 58-B—Bristle

SERIES 58-C.H.—Camelshair

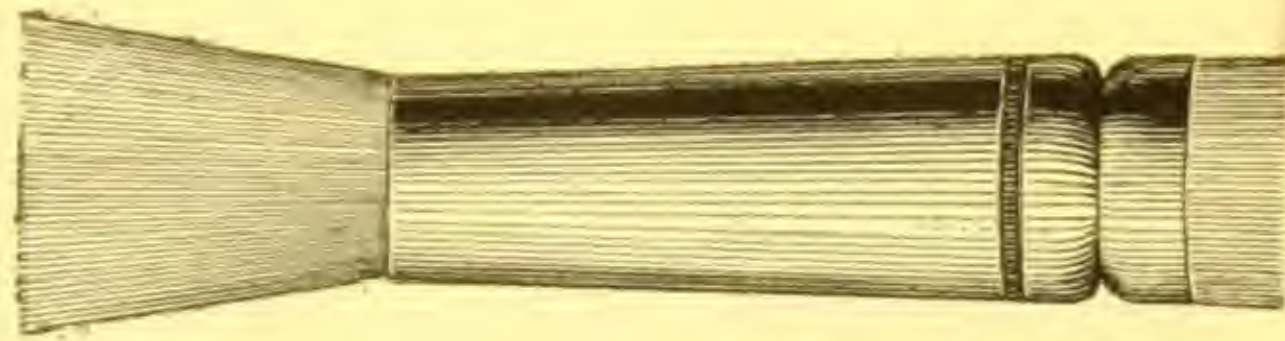
Size	Each	Per Doz.	Size	Each	Per Doz.
1 inch			1 inch		
2 "			2 "		
3 "			3 "		

BRUSHES FOR OIL-COLOR PAINTING (Continued)

TAPESTRY PAINTING AND STENCILING BRUSHES

BRISTLE POONAH BRUSHES

For Stenciling Patterns and Tinting Wax Flowers



SERIES No. 142, Round, in Tin, Yellow Polished Handles

Diameter, inches	$\frac{1}{4}$	$\frac{5}{16}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{3}{4}$	1
Each						
Dozen						

WEBER TAPESTRY BRISTLE BRUSHES



No. 12 No. 9 No. 6 No. 3

SERIES No. 199, Chiseled and Slanting Points, on polished handles. Specially adapted for stenciling on fabrics, as the chisel point is necessary for sharp corners and fine lines.

Nos.	3	6	9	12
Inches	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{1}{2}$
Each				
Per dozen				

Water-Color Painting Materials

WEBER WATER COLORS

Put up in Whole and Half Pans, Tubes, Octagon Glass Pots With Lid



Tube, 1/2 x 2 1/4 in.



Octagon Pot



Whole Pan



Half Pan

CLASS "A"

Half Pans	Each	Per Doz.	Tubes, 1/2 x 2 1/4 inches	Each	Per Doz.
Whole Pans			Octagon glass pots, with cover		

Antwerp Blue
Azure Blue
Blue Black
Brilliant Yellow, Light
Brown Ochre
Brown Pink
Burnt Roman Ochre
Burnt Sienna
Burnt Umber
Charcoal Grey
Chinese White
Chrome Yellow, Lemon
Chrome Yellow
Chrome Yellow, Deep
Chrome Orange
Delft Blue
Emerald Green

Gamboge
Green Lake
Hooker's Green, No. 1, Light
Hooker's Green, No. 2, Deep
Indian Red
Italian Pink
Ivory Black
King's Yellow
Lamp Black
Light Red
Mauve
Naples Yellow
Neutral Tint
New Blue
Olive Green

Payne's Grey
Peach Black
Permalba
Permanent Blue
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Red Lead
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Yellow Lake
Yellow Ochre

Color Card of 90 Original Washes, 50 Cents Each

WATER-COLOR PAINTING MATERIALS (Continued)

WEBER WATER COLORS

(Continued)

CLASS "B"

	Each	Per Doz.		Each	Per Doz.
Half Pans	25		Tubes, $\frac{1}{2} \times 2\frac{1}{4}$ in.	45	
Whole Pans	45		Glass pots	50	
Alizarin Carmine			Cypress Green		
Alizarin Crimson			Geranium Lake		
Alizarin Green			Harrison Red		
Alizarin Scarlet			Indian Yellow		
Alizarin Orange			Indigo		
Alizarin Violet			Mars Yellow		
Alizarin Yellow			Orange Vermilion		
Brown Madder			Purple Lake		
Crimson Lake			Roman Sepia		
			Rose Carthame		
			Ruben's Madder		
			Safflower Red		
			Scarlet Lake		
			Scarlet Vermilion		
			Transparent Green		
			Vermilion		
			Vermilion Pale		
			Warm Sepia		

CLASS "C"

	Each	Per Doz.		Each	Per Doz.
Half Pans	30		Tubes, $\frac{1}{2} \times 2\frac{1}{4}$ in.	60	
Whole Pans	60		Glass pots	75	
Cadmium Yellow, Citron			Cobalt Violet, Deep		
Cadmium Yellow, Pale			Emeraude Green		
Cadmium Yellow			French Blue		
Cadmium Orange			Indian Purple		
Cadmium Red			Intense Blue		
Cerulean Blue			Lemon Yellow		
Cobalt Blue			Mars Orange		
Cobalt Green			Oxide of Chromium,		
Cobalt Violet, Light			Transparent		
			Oxide of Chromium,		
			Opaque		
			Rose Madder		
			Sepia		
			Strontian Yellow		
			Violet Carmine		
			Viridian		

CLASS "D"

	Each	Per Doz.		Each	Per Doz.
Half Pans			Tubes, $\frac{1}{2} \times 2\frac{1}{4}$ in.		
Whole Pans			Glass pots		
Aureolin			Carmine		
Aurora Yellow			Cobalt Yellow		
Burnt Carmine			Madder Carmine		
Capucine Madder			Pink Madder		
			Purple Madder		
			Rose Dorée		
			Rose Madder, Deep		
			Rose Madder, Yellowish		

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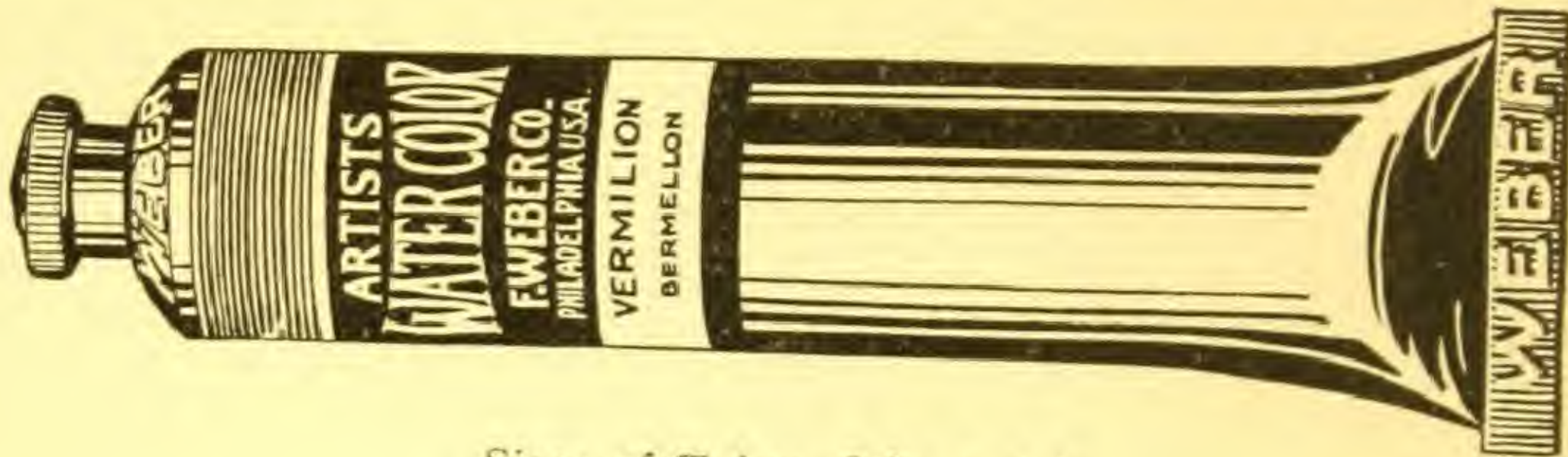
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ST. LOUIS
BALTIMORE

WATER-COLOR PAINTING MATERIALS (Continued)

WEBER ARTIST WATER COLORS

In "STUDIO SIZE" Tubes, $\frac{3}{4}$ x 4 Inches

Contain four times the quantity of the ordinary tubes. Put up for the convenience of large users of colors. The colors are very finely ground, of the finest quality, and can be used directly in the Air Brush without first straining.



Sizes of Tubes, $\frac{3}{4}$ in. x 4 in.

CLASS A. Per Tube,

Antwerp Blue
Burnt Sienna
Burnt Umber
Chinese White
Chrome Yellow
Chrome Yellow, Deep
Chrome Orange
Hooker's Green, No. 1,
Light

Hooker's Green, No. 2,
Deep
Indian Red
Ivory Black
Lamp Black
Light Red
Naples Yellow
New Blue

Payne's Grey
Permalba
Prussian Blue
Raw Sienna
Raw Umber
Vandyke Brown
Yellow Lake
Yellow Ochre

CLASS B. Per Tube,

Alizarin Crimson
Brown Madder
Crimson Lake
Emerald Green
Gamboge

Geranium Lake
Harrison Red
Indian Yellow
Indigo
Olive Green

Rose Carthame
Sap Green
Scarlet Lake
Transparent Green
Vermilion

CLASS C. Per Tube,

Cadmium Yellow, Pale
Cadmium Yellow
Cadmium Orange
Cerulean Blue
Cobalt Blue

Emeraude Green
French Blue
Lemon Yellow
Rose Madder
Oxide of Chromium,
Transparent

Oxide of Chromium,
Opaque
Sepia
Viridian

CLASS D. Per Tube,

Aureolin

Carmine

RETAILERS' COLOR CASES

Water Color and Pastel Cabinet, with 3 Drawers Each,
Oil Color Case, with 70 Spaces (See Illustration, page 30) Each,
Color Card of 90 Original Washes, 50 Cents Each

F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

WEBER TEMPERA COLORS

TEMPERA TECHNIQUE

Tempera Colors can be successfully applied to all surfaces intended for Water Color Painting. Very effective and permanent results are obtainable by painting on our specially prepared cotton or linen back Artists' Tempera Canvas. For decorative painting on walls, wood panels, etc., the surface to be used should receive a priming coat of a semi-absorbent size or of **TEMPERA MEDIUM**. Tempera should not be painted impasto.

WEBER Artist Tempera Colors, having incorporated in them the correct amount of Medium, are ready for use, as furnished in the tubes, water being used solely as a vehicle for thinning. Where deeper quality of tone is desired, the addition of Tempera Medium is necessary. **WEBER Tempera Medium** is a scientifically prepared emulsion, free from obnoxious odors, which will not foul or disintegrate. The colors will last indefinitely without becoming putrid.

WEBER Artist Tempera Colors are of purest and finest quality pigments and can be intermixed and used in connection with any first quality Temperas.

A painting, begun in Tempera, if given an application of "**SPHINX**" Retouch Varnish or **WEBER French Retouch Varnish** may be continued with Oil Paints. To then further overpaint with Tempera, an application of Tempera Medium is necessary to insure cohesion.

"**SPHINX**" Retouch Varnish dries immediately; will not bloom, is chemically inert, forming an impervious protection to the finished work. Finished Tempera Paintings when rubbed in well with **WEBER Refined Poppy Oil** or **WEBER Refined Linseed Oil** attain a very rich appearance. To obtain a mat finish, employ **WEBER Mat Tempera Varnish**.

"**TIZIAN**" Selected Hog's Hair Brushes, Artists' Red Sable or Russian Sable Brushes should be used for Tempera. Wash brushes after use with soap and water to insure continued softness of hair.

Color Card of 45 Original Washes, 50 Cents Each



Illustration $\frac{3}{4}$ size

WEBER ARTIST TEMPERA COLORS

CLASS A

In Tubes, $\frac{3}{4}$ x4 inches. Per Tube,

Burnt Sienna	New Blue
Burnt Umber	Permalba
Chrome Yellow, Lemon	Prussian Blue
Chrome Yellow, Light	Raw Sienna
Chrome Yellow, Med.	Raw Umber
Chrome Yellow, Orange	Terre Verte
Cremnitz White	Vandyke Brown
Emerald Green	Venetian Red
Flake White	Yellow Ochre
Indian Red	Zinnober Green
Ivory Black	Zinc Yellow
Light Red	Zinc White
Naples Yellow	

CLASS B

In Tubes, $\frac{1}{2}$ x4 inches. Per Tube,

Geranium Lake, Per-	Scarlet
manent	Safflower Red
Mauve	Vermilion


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P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E
WEBER ARTIST TEMPERA COLORS (Continued)
CLASS C

 In Tubes, $\frac{1}{2}$ x4 inches. Per Tube,

 Alizarin Madder
 Cobalt Blue
 Chinese Vermilion
 Emeraude Green

 English Vermilion
 French Ultramarine
 French Vermilion
 Lemon Yellow

 Oxide of Chromium,
 Opaque
 Strontian Yellow
 Viridian

CLASS D

 In Tubes, $\frac{1}{2}$ x4 inches. Per Tube,

 Aureolin
 Cadmium Yellow, Light
 Cadmium Yellow, Med.

 Cadmium Yellow, Deep
 Cadmium Yellow, Orange
 Cadmium Red

 Carmine
 Cerulean Blue
 Cobalt Violet, Permanent

CLASS E

In half-pound Tubes, 1x6 inches. Per Tube,

 Cremnitz White
 Flake White

Zinc White

Permalba

'SPHINX' SHOW CARD COLORS


2-ounce Bottle

"Sphinx" Show Card Colors are noted for their quality. They are prepared ready for use and are freely flowing, leaving no brush stroke showing, drying with a brilliant satiny mat finish; being opaque, they can be successfully applied one over the other, without disturbing the underlying color, similar to Tempera. These colors are frequently used in Schools as School Tempera colors. To dilute use clear water.

Made in the following colors: Black, White, Light Red, Dark Red, Magenta, Turquoise Blue, Ultramarine Blue, Light Blue, Lavender, Emerald Green, Light Green, Dark Green, Yellow, Orange, Brown, Glossy Black.

Price

	Each	Per Doz.
2-ounce Jars		
$\frac{1}{2}$ -pint Jars		
Pint Jars		
Quart Jars		
Gold and Silver, in 2-ounce Jars, each		

Color Card of "Sphinx" Show Card Colors, on request to schools, dealers and the profession generally.

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

REPRODUCTION WHITE

For Photo-Engravers and Retouchers and Illustrators



A Strong
Permanent
White
Smooth
and Free from
Lead



REPRODUCTION WHITE

The Ideal White for the Photo-Engraver

Reproduction White photographs true.
Is a permanent white, remaining so with age and under all conditions, does not change under the light.
Mixes successfully with other pigments, rendering half-tones correctly in reproduction.
Free from lead, and is opaque.
Being free from lead, it is especially adapted for use in air brush, does not clog the brush as do the heavy lead whites, also is free from grit.
Can readily be softened down, erased and diluted with water.
Reproduction White should be used whenever an original drawing, painting or photograph is to be kept for future use, as it will remain white, while most other opaque whites discolor with age, or when under unfavorable conditions. Illustrators will find this especially valuable for their work. Each

Price, per tube	
" " 1-ounce Jar	
" " 1/2-pound Jar	
" " 1-pound Jar	

Permalba in water color is frequently used by Photo-Engravers as a reproduction white, on account of its well-known inertness.

WEBER PHOTO-RETOUCH TINTS

With characteristic gloss, made in 6 tints, viz.:

No. 1, Reddish; No. 2, Brownish; No. 3, Blackish; No. 5, Cologne Earth; No. 6, Sepia; No. 7, Albumen White.
In Tubes, 1/2 x 2 1/4 inches at per Tube.

Sample Wash Card sent on request.

OPAQUES

For Negative Retouching

Gihon's Celebrated Opaque, in cakes, for Negative Retouching. Per cake

Weber Liquid Opaque, in 1-ounce bottles Each,



F. WEBER CO.'S
"STUDENTS'" STANDARD WATER COLORS

For Schools and Colleges. In Half Pans, or in Tubes, ½x3 inches



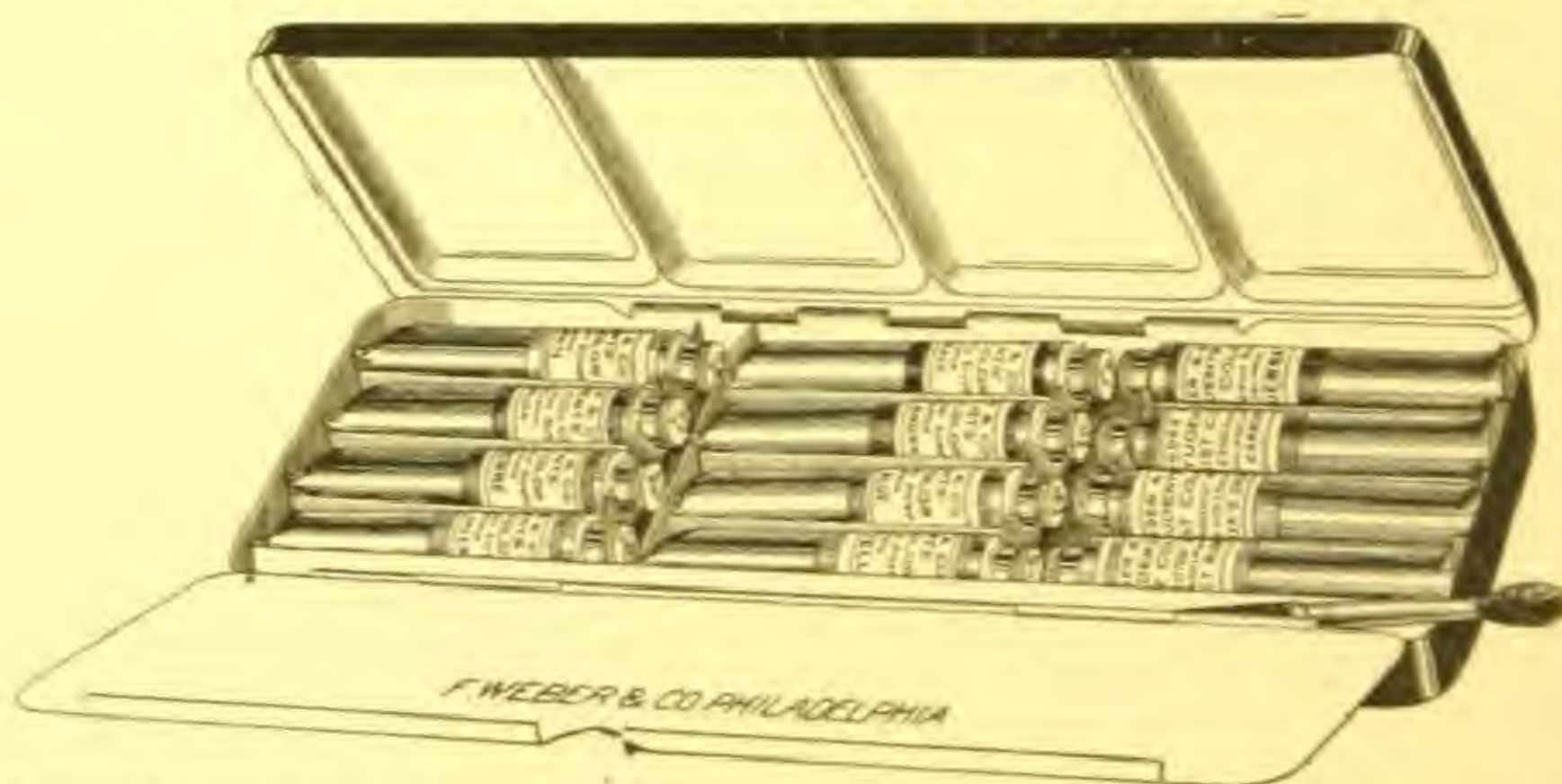
Alizarin Crimson
Burnt Sienna
Burnt Umber
Chrome Yellow
Chrome Deep
Charcoal Grey
Chinese White
Crimson Lake
Carmine (Imit.)

Cobalt Blue (Imit.)
Emerald Green
Gamboge
Geranium Lake
Hooker's Green
Indian Red
Indigo
Ivory Black
Light Red

Lamp Black
Neutral Tint
New Blue
New Green
Orange
Prussian Blue
Payne's Grey
Raw Sienna
Raw Umber
Rose Madder (Imit.)
Rose Carthame
Sap Green
Sepia
Ultramarine Blue
Violet
Vandyke Brown
Vermilion (Imit.)
Yellow Ochre

Price per Tube, ½x3 inches	Each	Per Doz.
" " ½ Pan	15	
Gold Bronze, in ½ Pans		
Silver Bronze, in ½ Pans		

STUDENTS' JAPANNED TIN BOX



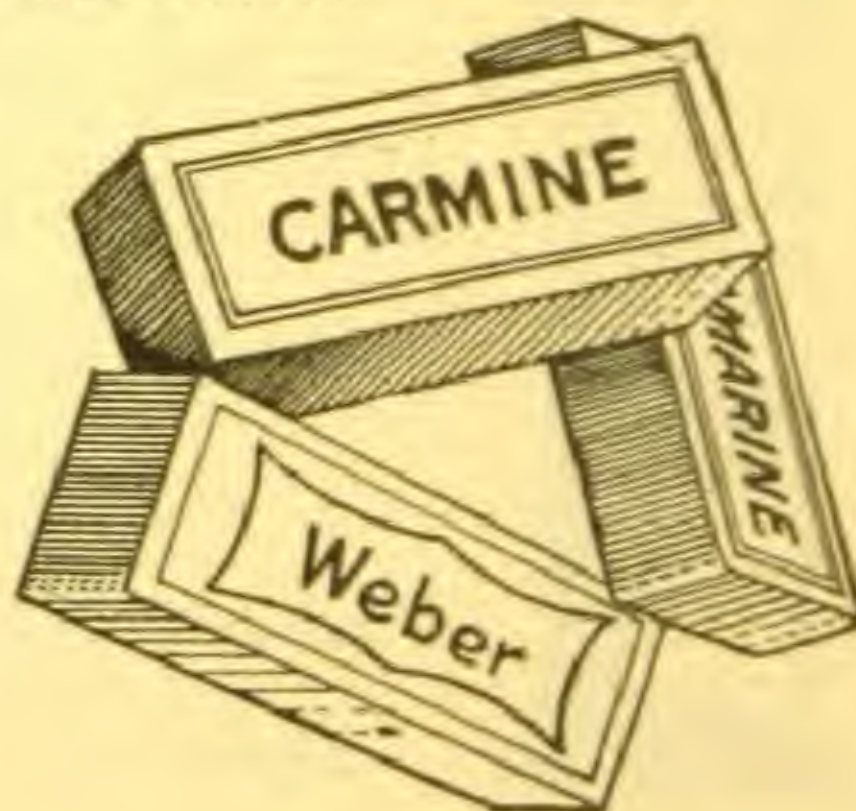
Fitted With 12 "Students'" Standard Water Colors, in ½x3-inch Tubes and Two Brushes. Price, per Box

SEPARATE CAKES

Separate cakes to refill school boxes, as shown and described on page 89.

Yellow, Carmine, Ultramarine Blue, Black, Green, Charcoal Grey and White.

Price per 100 Cakes



**STANDARD WATER COLORS
FOR SCHOOL USE**

WEBER LONG SHAPE TIN BOXES

Enameled inside and outside, size 8x2x½ inches, with enameled tray to hold colors in tin pans enameled inside to prevent rusting. Fitted with either long cakes or half pans of Water Colors.

These boxes are very popular with elementary schools. The quality of the colors is high. They are extraordinarily brilliant and permanent.



No. 2/4

No. 2/4 With 4 cakes and 1 Camel's Hair Brush

Each



No. 4/4

No. 4/4 With 4 half pans and one Brush

Each



No. 4/8

No. 4/8 Containing 8 half pans of selected school colors and one Camel's Hair Brush. The favorite box among schools

Each

Separate Colors in Enameled Tin Half Pans

Carmine, Orange, Yellow, Green, Ultramarine, Purple, Brown, Black, White.
Per ½ pan Per dozen

Special Prices for Quantities made to Schools and Colleges

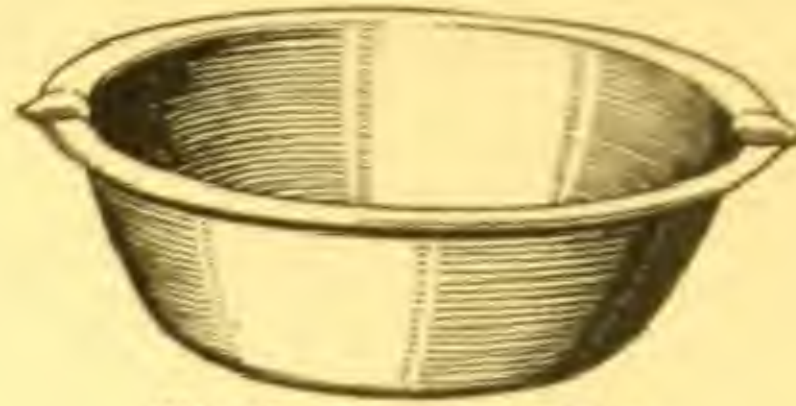
F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

SCHOOL WATER CUPS



No. 1 Enameled



No. 3 Sanitary Gilt

No.		Each	Per Doz.
1	Made of Tin, white enameled inside, and green outside, size 3½x2¼x1½ inches		
2	Agate School Water Cups, 3½x2¼x1½ inches		
3	"Sanitary Gilt" Water Cups, 3½x2¼x1½, with 2 lips		

SCHOOL WATER COLOR PALETTE



Made of Tin, white enameled, with 4 wells and 4 slants. This is an excellent School Palette for mixing colors. Size 2½x6 inches.

Price.....Each, Per Dozen,
Special Prices for Quantities made to Schools and Colleges

LIQUID PHOTOGRAPH COLORS

For Coloring Photographs, Autotypes, Engravings, Etc.



Box with	6	half-ounce bottles	Liquid Colors	Each
" "	9	"	"	.....
" "	12	"	"	.....

LIQUID PHOTOGRAPH COLORS

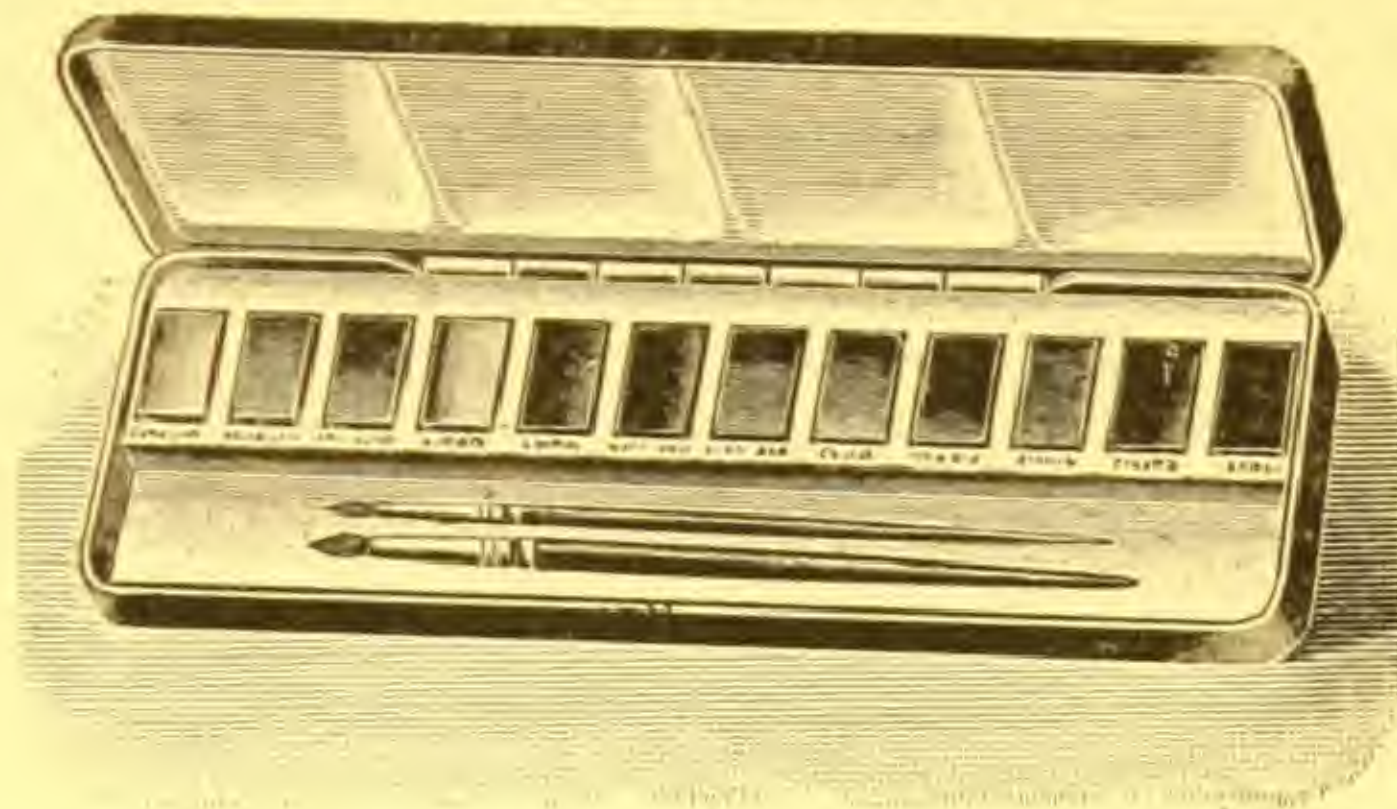
In Square Half-Ounce Bottles

Black, Blue, Brown, Green, Light Green, Magenta, Orange, Rose, Scarlet,
Sepia, Violet, YellowPer bottle, Per dozen,

F. WEBER CO. PHILADELPHIA
ST. LOUIS BALTIMORE

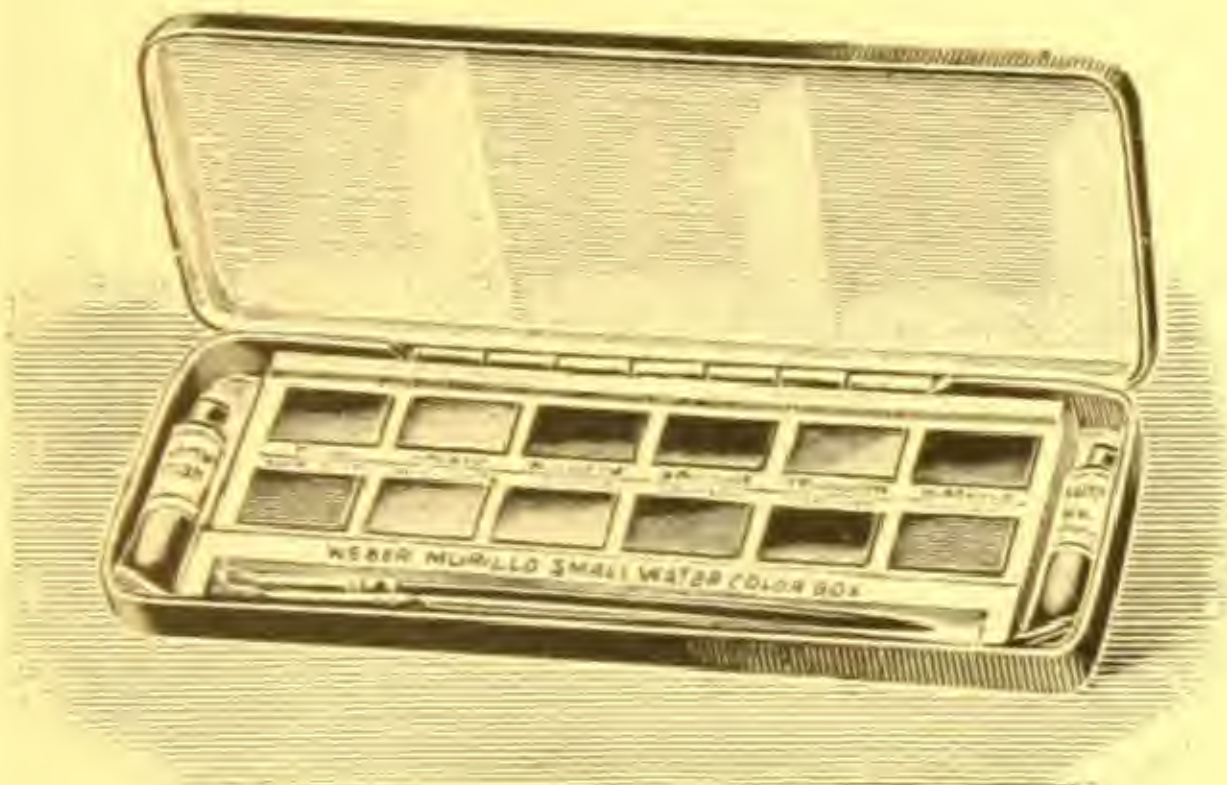
WATER COLOR BOXES FOR THE YOUNG ARTIST

THE "REMBRANDT"

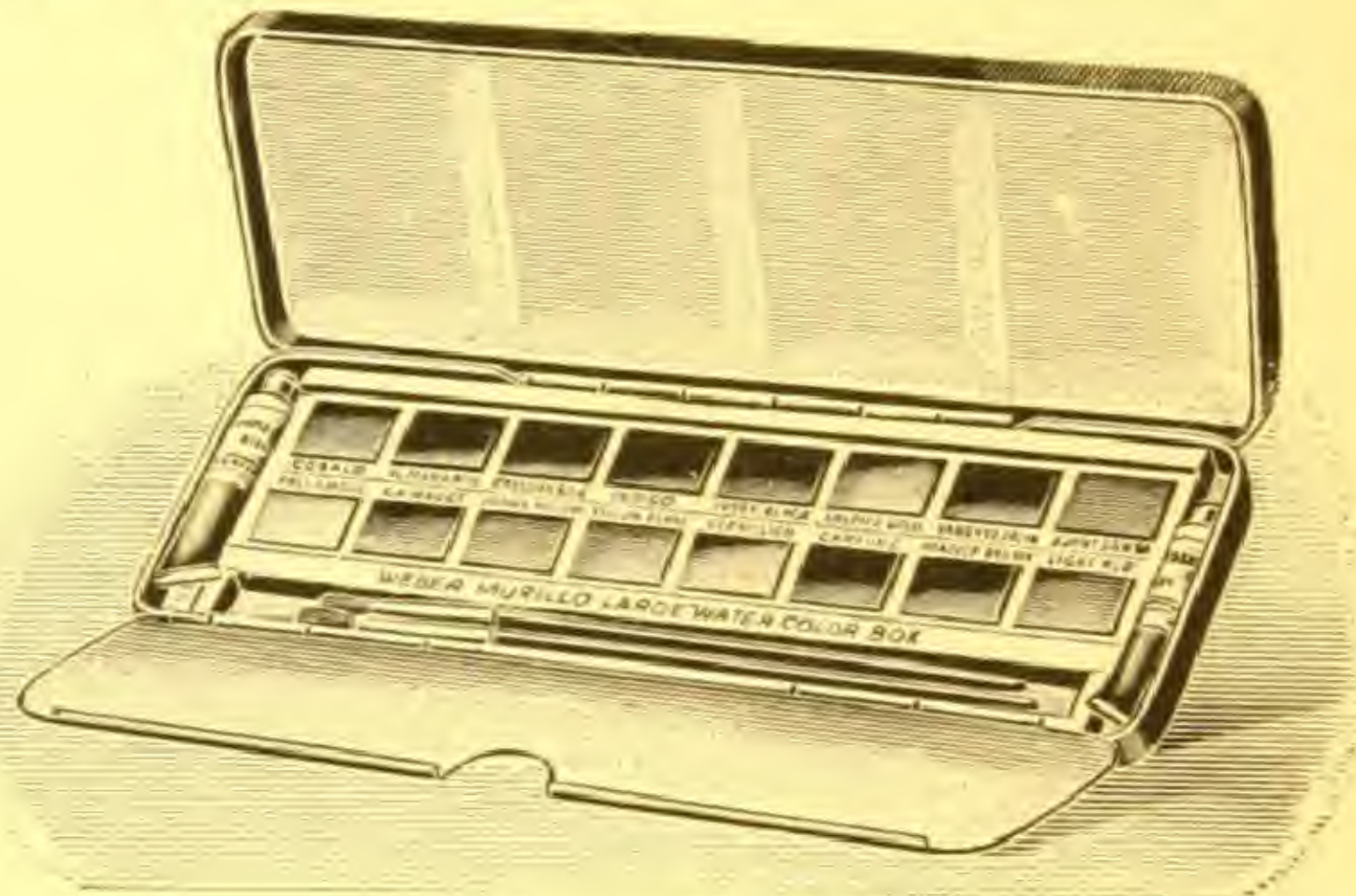


The "Rembrandt," in japanned Tin Box, with 12 moist pans and brushes. Each

THE "MURILLO"



Small "Murillo"



Large "Murillo"

Small "Murillo," in japanned Tin Box, with 12 pans and 2 tubes moist colors and brushes Each

Large "Murillo," in japanned Tin Box, with 16 pans of water colors, tubes of Chinese White and Sepia and Camel-hair brushes

**JAPANNED TIN
POCKET
SKETCH BOXES**

Containing Artists' Water Colors
For the Artist, when Outdoors,
Sketching.



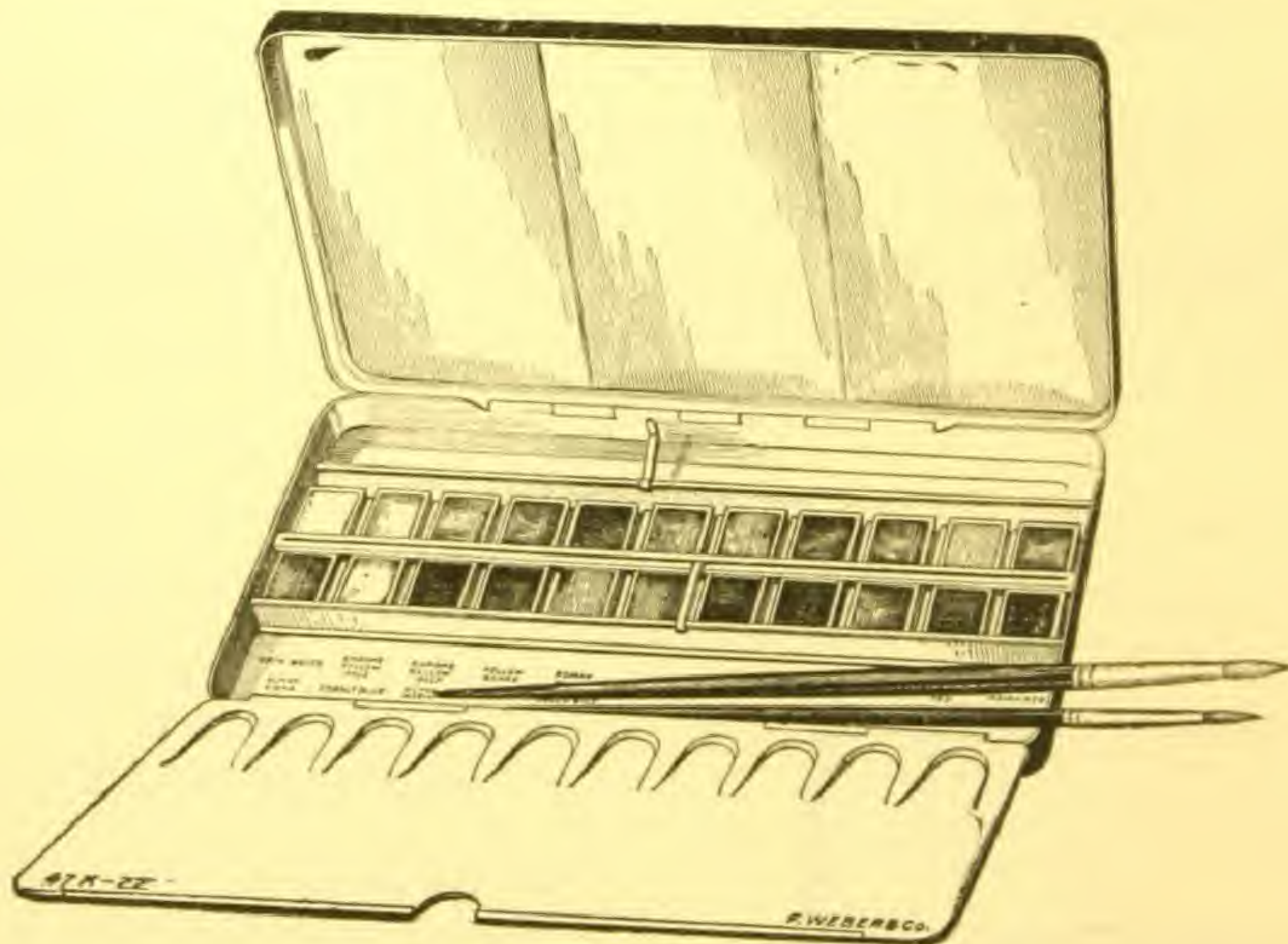
Each
With 12 Moist Colors
" 16 " "
" 24 " "

WATER-COLOR BOXES

Fitted with good quality Water Colors in china half pans. Palette Lid for mixing. Spaces will accommodate standard half pans of any make. Especially adapted for use in High Schools and Colleges.



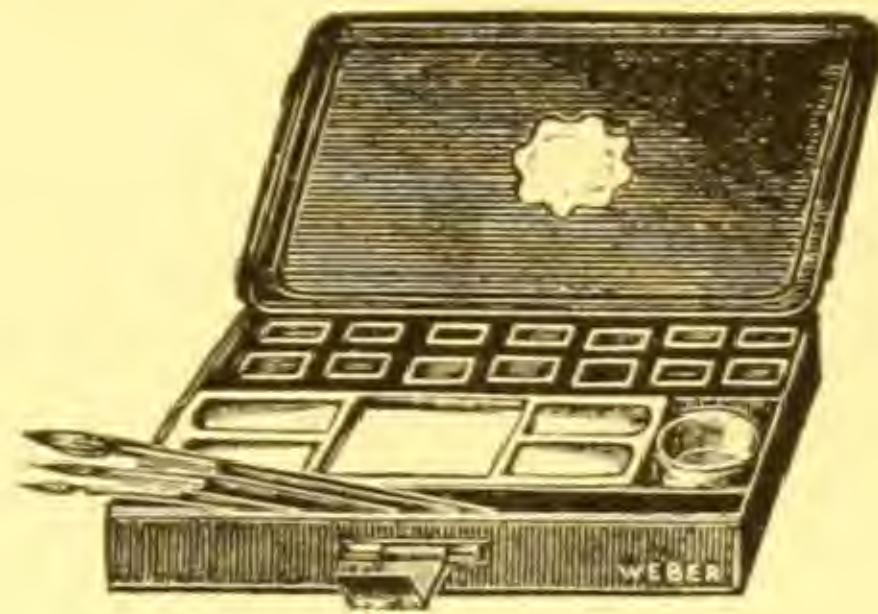
- | | | |
|---------|---|------|
| No. | | Each |
| 47 K-10 | Containing 10 half pans of Water Colors in one row and brushes, | |
| 47 K-12 | Containing 12 half pans of Water Colors in one row and brushes, | |



- | | | |
|---------|---|------|
| No. | | Each |
| 47 K-16 | Containing 16 half pans and brushes | |
| 47 K-22 | Containing 22 half pans and brushes | |

WATER-COLOR BOXES

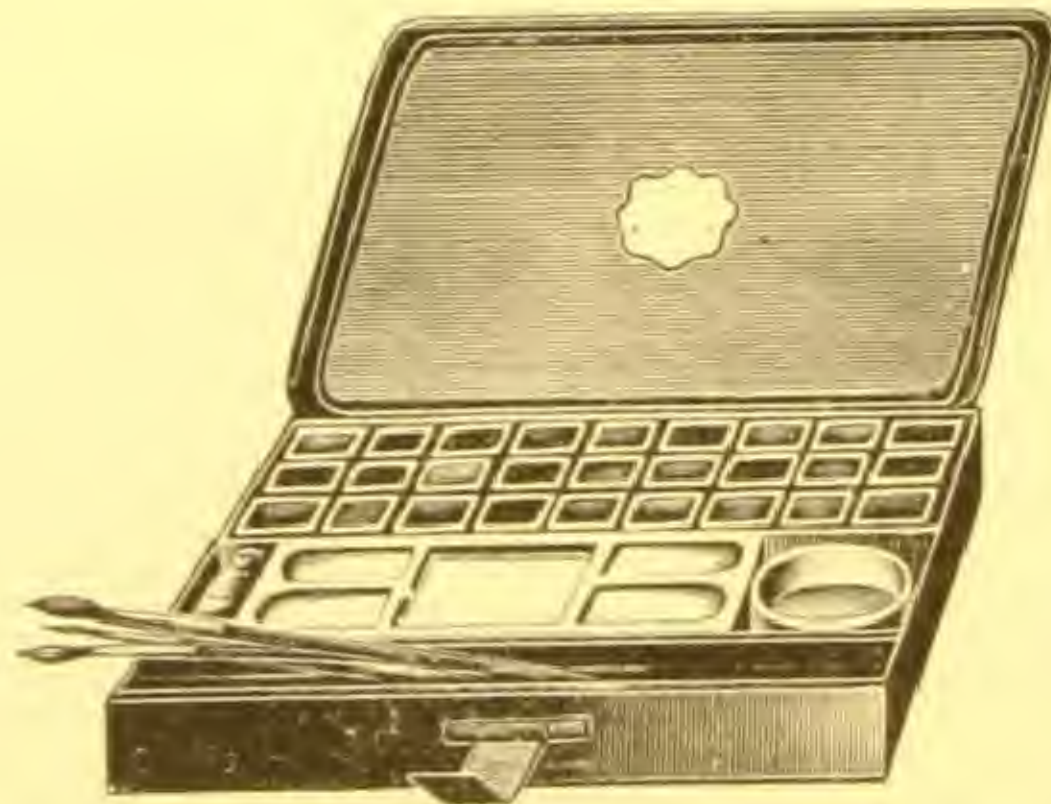
In Japanned Tin Boxes, ideally adapted for work in the studio. Will take standard half pans of any make. Strongly constructed. Fitted with half pans of good water color, brushes, china mixing slant and water cup.



60 W-14 With 14 half pans of Water Color and brushes



60 W-20 With 20 half pans of Water Color and brushes



60 W-27 With 27 half pans of Water Color and brushes

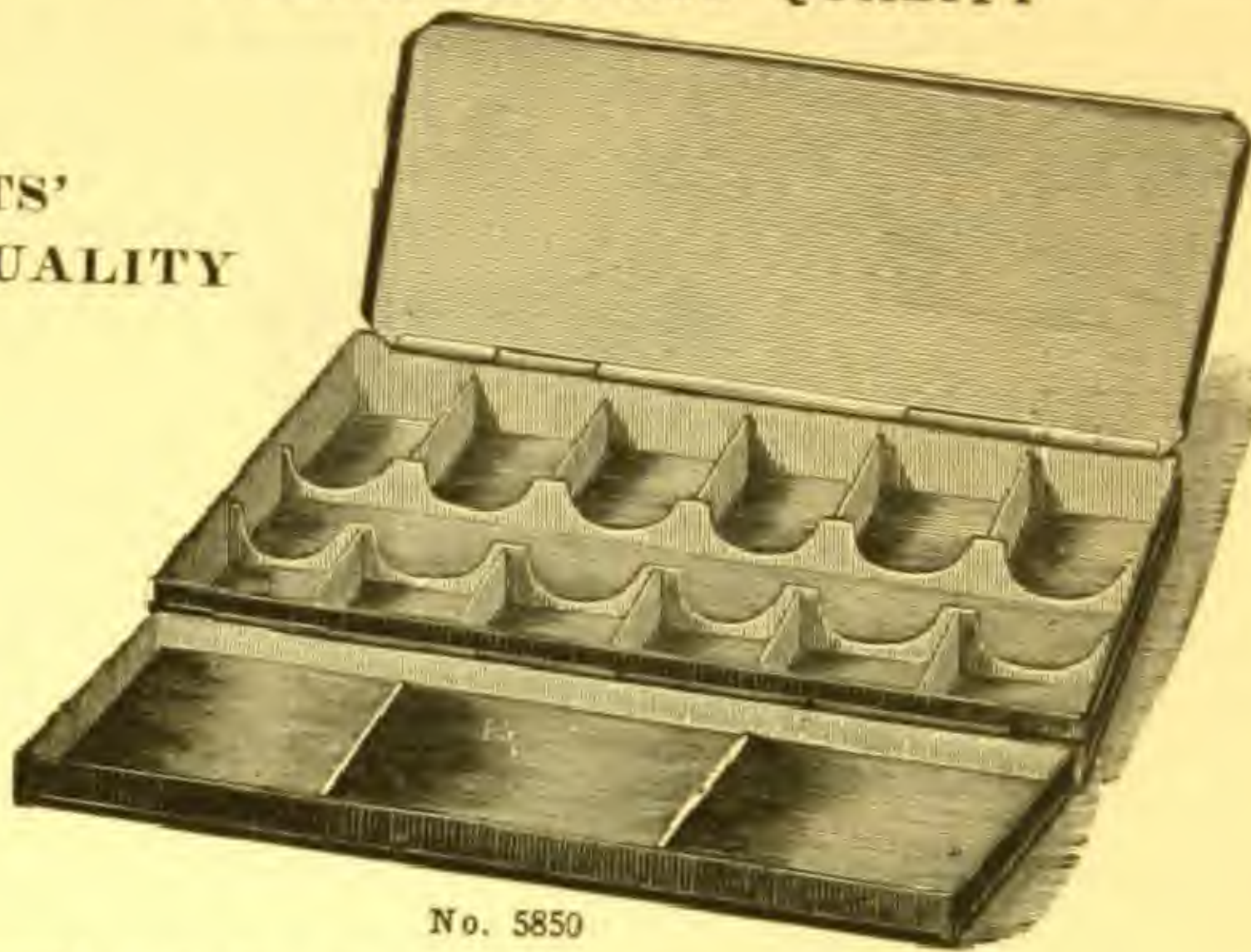
F. WEBER CO.

PHILADELPHIA
ST. LOUIS BALTIMORE

ARTISTS' EMPTY JAPANNED TIN BOXES

FOR MOIST WATER COLORS in Pans and Half Pans, With Palette Flap Attached. **ARTISTS' QUALITY**

ARTISTS' QUALITY



No. 5850

No.	Description	Each
5850/6	Japanned Tin Box for 6 half pans	.....
5850/9	" " " " 9 " "	.....
5850/12	" " " " 12 " "	.....
5850/16	" " " " 16 " "	.....
5850/18	" " " " 18 " "	.....
5850/20	" " " " 20 " "	.....
5850/24	" " " " 24 " "	.....
5851/6	" " " " 6 whole pans or 12 half pans	.....
5851/8	" " " " 8 " " " 16 " "	.....
5851/10	" " " " 10 " " " 20 " "	.....
5851/12	" " " " 12 " " " 24 " "	.....
5851/16	" " " " 16 " " " 32 " "	.....
5851/18	" " " " 18 " " " 36 " "	.....
5851/24	" " " " 24 " " " 48 " "	.....

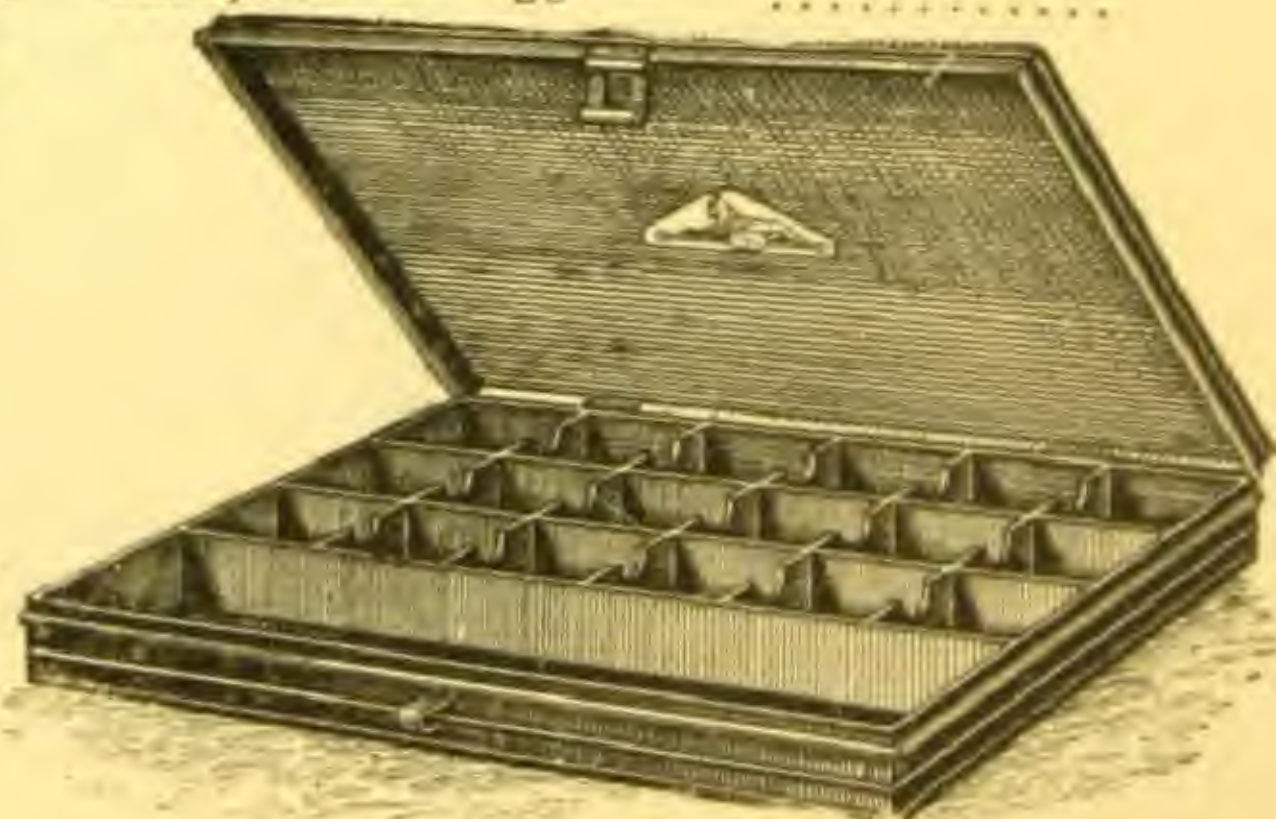


No. 5852

For Water Colors in $\frac{1}{2} \times 2\frac{1}{4}$ -inch Tubes. Box Has Removable Folding Palette Lid. Very Convenient

No.	Description	Each
5852/10	For 10 tubes	.....
5852/12	" 12 "	.....
5852/15	" 15 "	.....
5852/20	" 20 "	.....
5852/24	" 24 "	.....
5852/30	" 30 "	.....

No.	Description	Each
5855/12	Polished Mahogany Box for 12 Octagon Glass Pots	.....
5855/18	Polished Mahogany Box for 18 Octagon Glass Pots	.....
5855/24	Polished Mahogany Box for 24 Octagon Glass Pots	.....

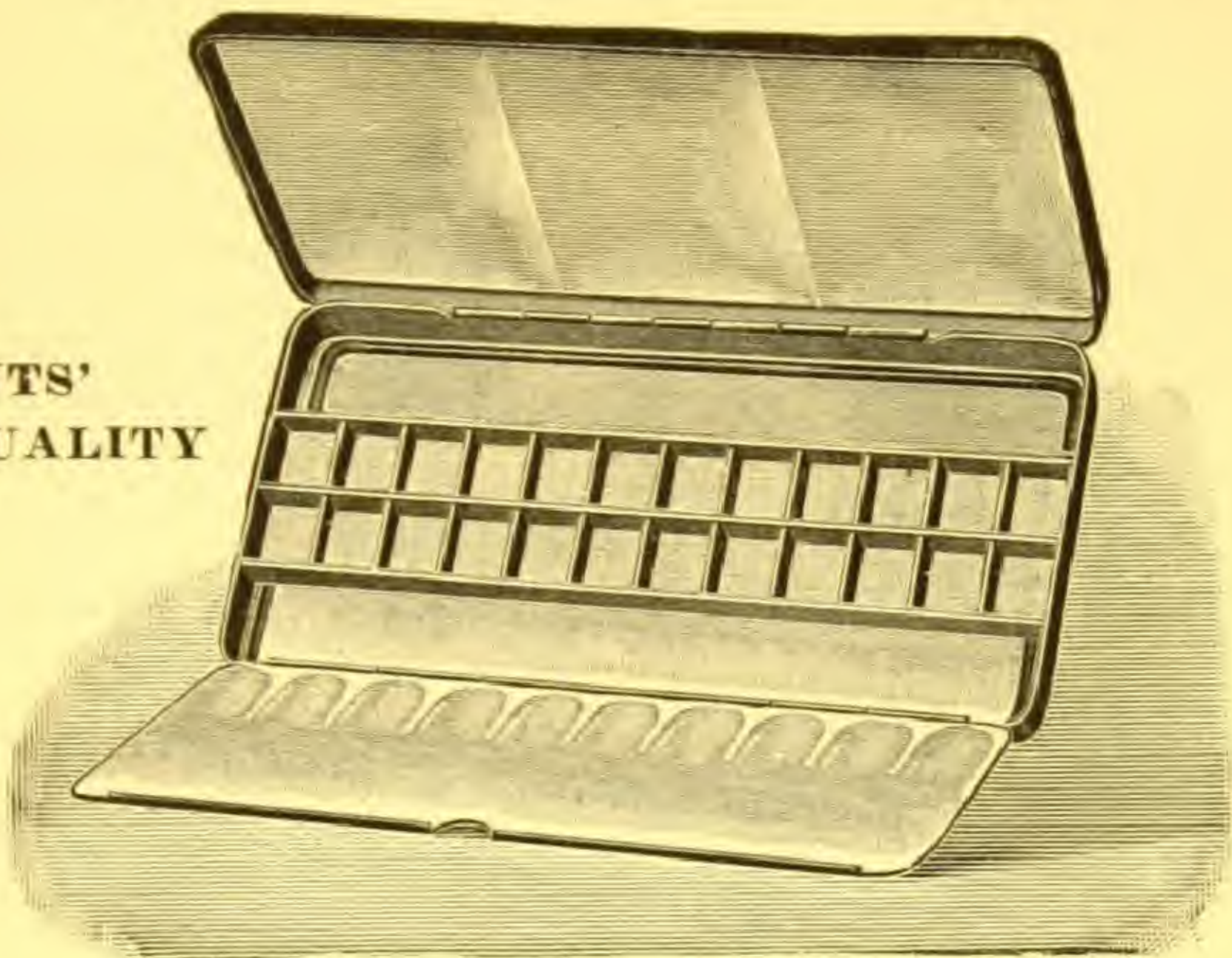


No. 5855

STUDENTS' EMPTY JAPANNED TIN BOXES

FOR WATER COLORS, in Pans and Half Pans. Made of Best Tin, Japanned Black Outside, White Enamel Inside

STUDENTS' QUALITY



No. 5860

For Half Pans				For Whole Pans			
With Palette flap inside and slants for mixing colors.				With Palette flap inside and slants for mixing colors.			
			Each				Each
5860/12	For 12	Half Pans	.....	5861/8	For 8	Whole Pans	..
5860/16	" 16	" "	.....	5861/12	" 12	" "	..
5860/20	" 20	" "	.....	5861/16	" 16	" "	..
5860/24	" 24	" "	.....	5861/20	" 20	" "	..

STUDENTS' EMPTY JAPANNED TIN BOXES

For Water Colors, in Tubes $\frac{1}{2} \times 2\frac{1}{4}$ inches

Lid Has Slants for Mixing Colors

			Each				Each
5862/8	For 8	tubes, $2\frac{1}{4}$ in. long		5863/12	For 12	tubes, 3 inches long	.....
5862/10	" 10	" $2\frac{1}{4}$ "	"				
5862/12	" 12	" $2\frac{1}{4}$ "	"				

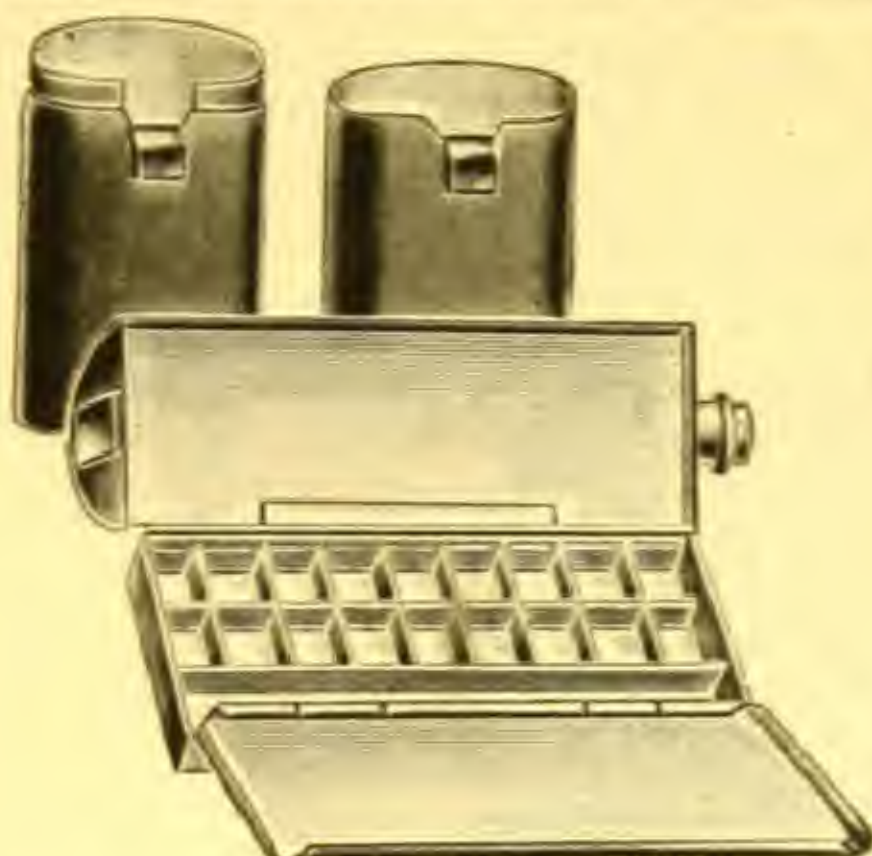
JAPANNED TIN WATER BOTTLES

No.		Each
5864/1	Round Tin Bottle, $3\frac{1}{2}$ inches, with screw top, with tin cups, forming separated, two-palette water cups	.....
5864/2	Oval Tin Bottle, $3\frac{1}{2}$ inches, with screw top, with tin cups, forming separated, two-palette water cups	.....
5864/3	Oval Tin Bottle, $5\frac{1}{2}$ inches, with screw top, with tin cups, forming separated, two-palette water cups	.....



F. WEBER CO.

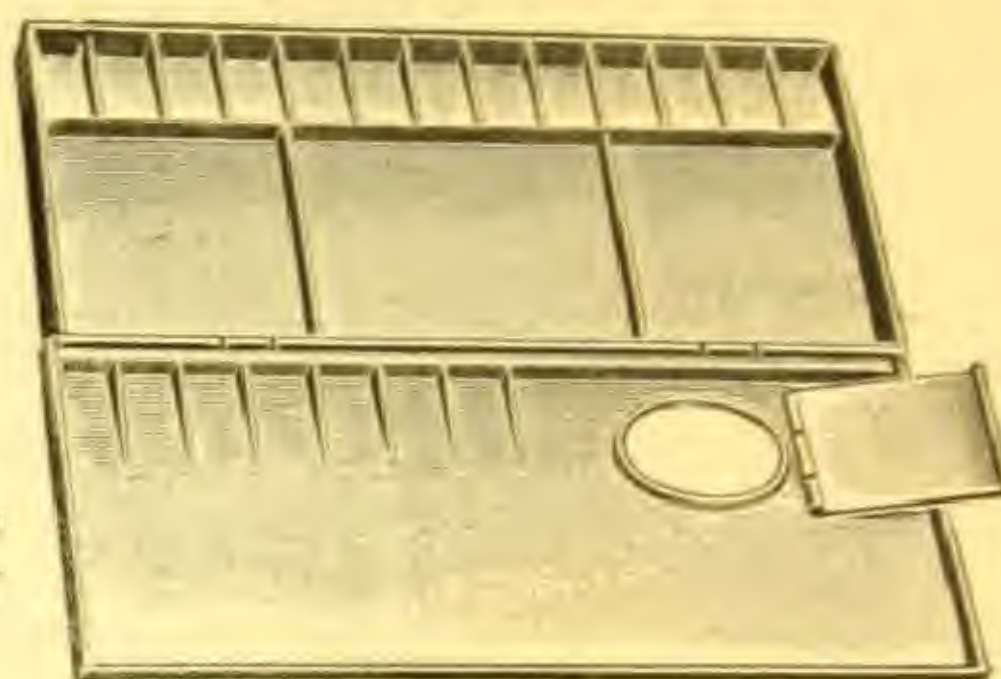
P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**



No. 5864-4

JAPANNED TIN WATER BOTTLES
(Continued)

No. 5864/4 Oval Japanned Tin Combination Water Bottle and Color Box. Excellent for outdoor Sketching Each



No. 5865

No. 5865 Japanned Tin Water Color Sketch Palette with 20 recesses, to take color pressed out of tubes. Each

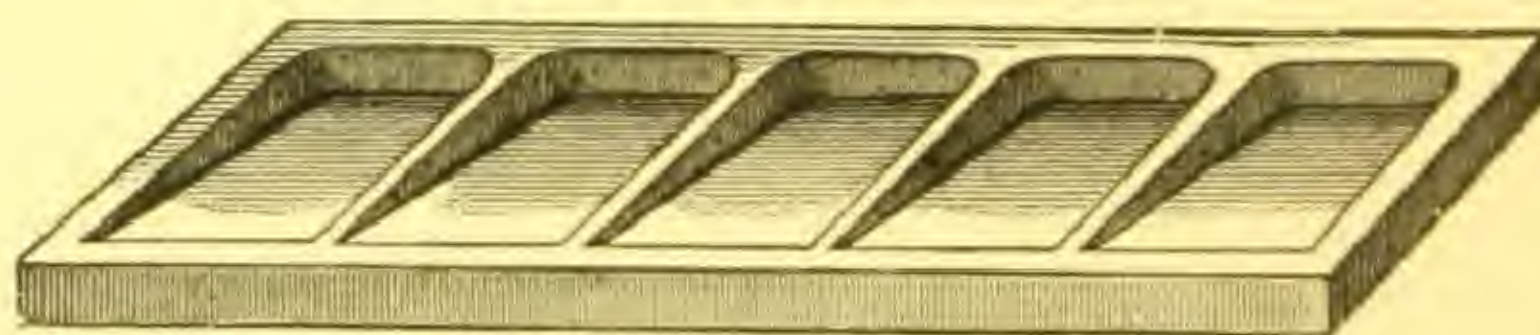
CHINAWARE FOR ARTISTS
CABINET NEST SAUCERS



No. 6030-33

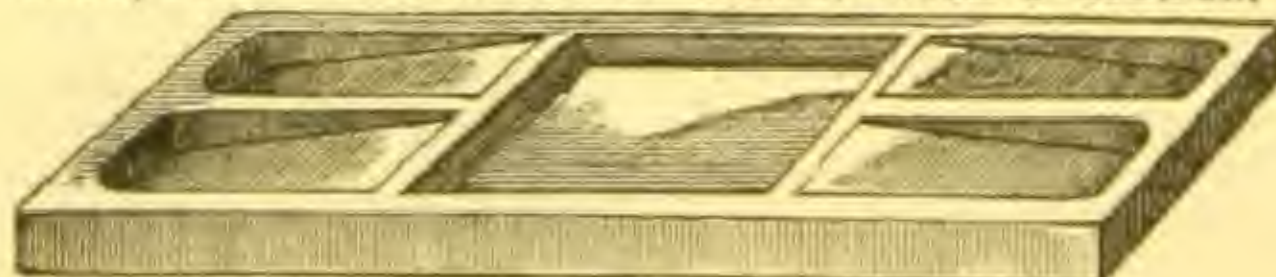
No.	Description	Each	Per Doz.
6030	China Cabinet Saucers, nest of 5, with cover, 2 3/4 in. in diam.,		
6031	" " " " " 5, " " 2 3/4 " " "	75	
6032	" " " " " 5, " " 3 1/4 " " "		
6033	" " " " " 5, " " 3 1/4 " " "		

COLOR SLANTS



No. 6000-5

No.	Description	Each	Per Doz.
6000/3	China Color Slant, 3 Slopes, 2 1/2 x 4 inches		
6000/4	" " " 4 " 3 x 8 "		
6000/5	" " " 5 " 3 1/2 x 8 "		
6000/6	" " " 6 " 3 1/2 x 8 "		
6000/8	" " " 8 " 6 1/2 x 7 3/4 "		
6000/10	" " " 10 " 6 1/2 x 7 3/4 "		
6000/12	" " " 12 " 6 x 7 3/4 "		
6000/5-D	China Color Slant, with 5 slopes, extra deep		



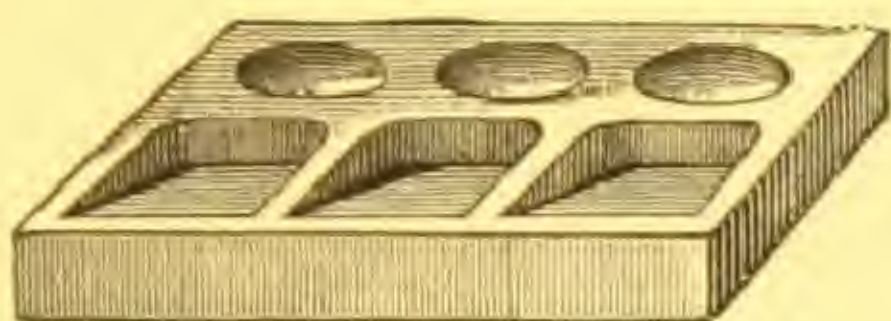
No. 6015

6015 China Centre Color Slant, 5 Divisions, 2 3/4 x 6 inches. Each, Per Doz.,

WATER-COLOR PAINTING MATERIALS (Continued)

CHINAWARE FOR ARTISTS (Continued)

INK AND COLOR SLABS

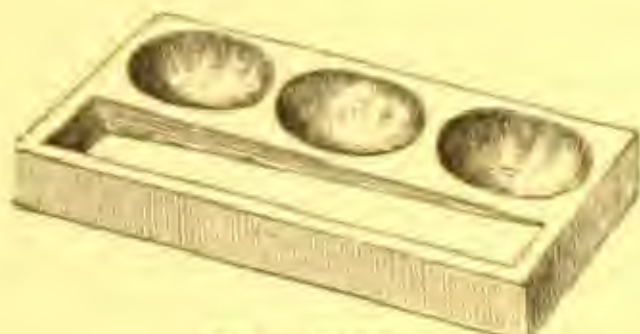


No. 6018

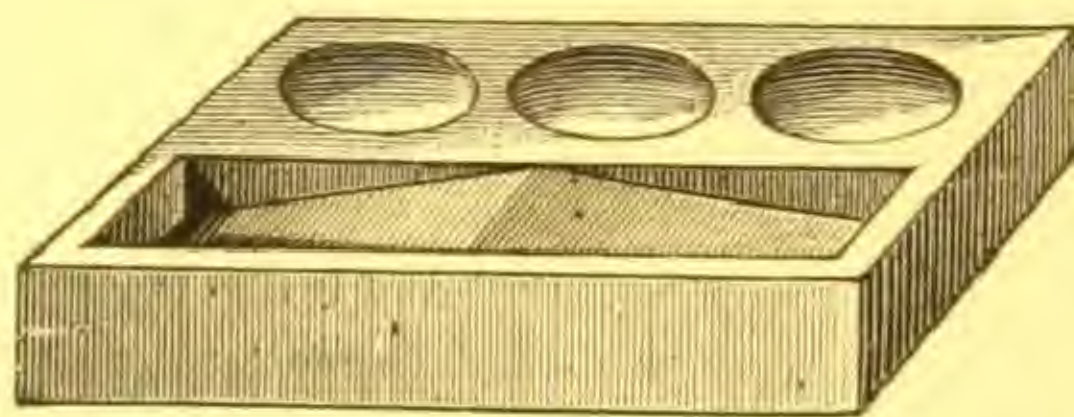


No. 6019

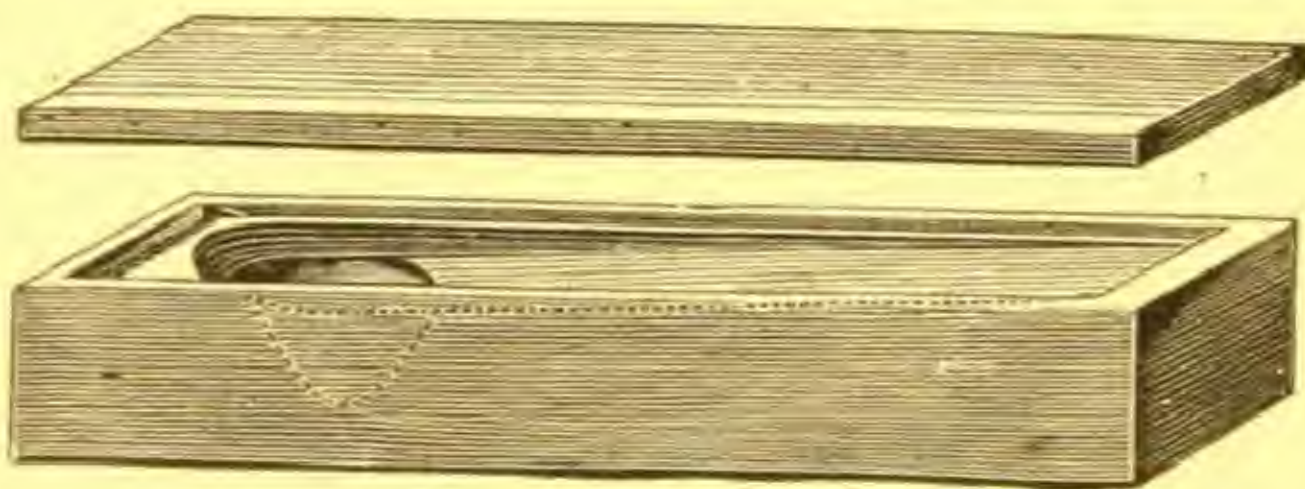
No.		Each	Per Doz.
6018	China Ink and Color Slab, 3 Wells and 3 Slopes, 2½x4 in.		
6019	" " " " " 5 " " 5 " 4½x7¾ "		



No. 6023



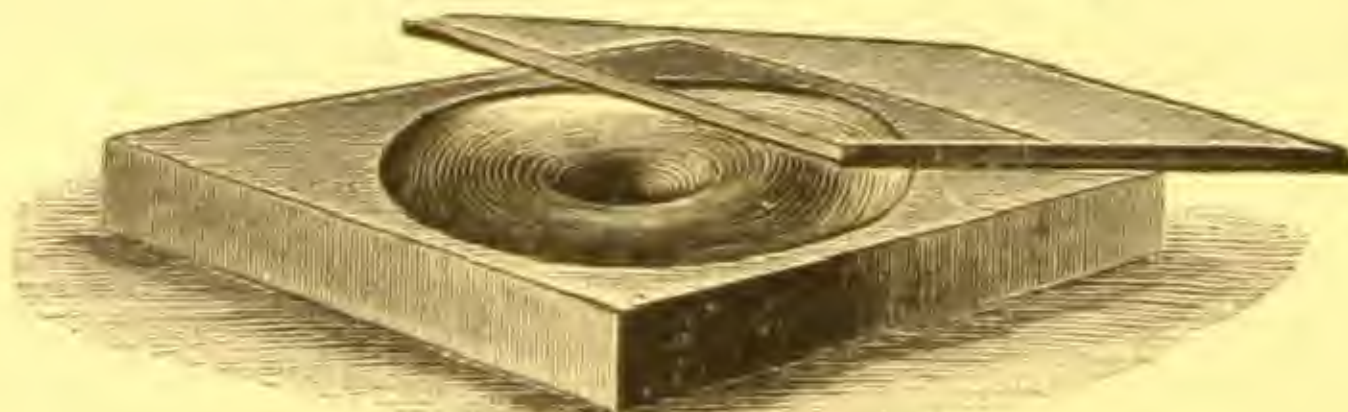
No.		Each	Per Doz.
6023	China Ink Slabs, 3 Wells and 1 Slope, 1½x2¼ inches		
6024	" " " 3 " " 1 " 2¼x4½ "		



No. 6042

No.		Each
6042	China Ink Slab, with Cover, 1¾x4½ inches	
6043	" " " " " 2¼x5½ "	

SLATE INK SAUCER



No. 6050

No.		Each
6050	Slate Ink Saucer, wth Glass Cover, 3½x3½ inches	

WATER-COLOR PAINTING MATERIALS (Continued)

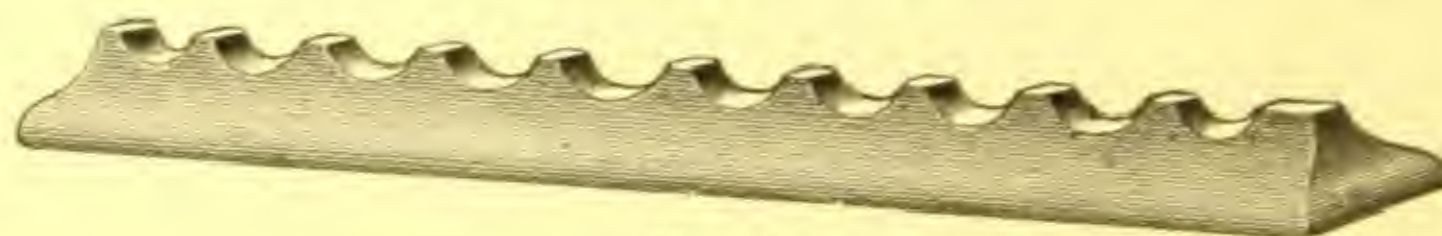
ARCHITECT'S BASIN



No. 6045

No.		Each
6045	Architect's China Color Basin, 7 inches diameter, with 8 slopes and centre cup	

BRUSH REST



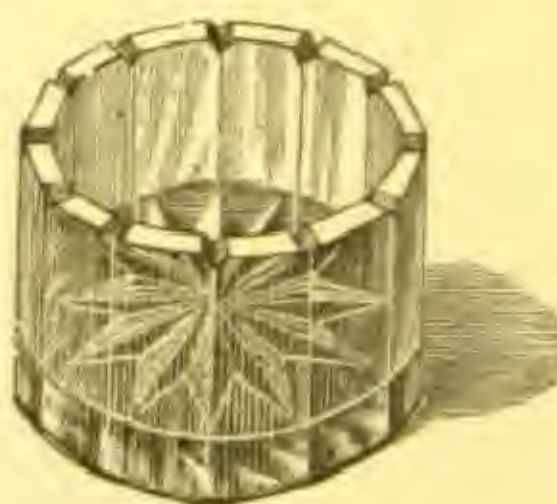
No. 6055

No.		Each
6055	China Brush Rest, 5½ inches	

WATER GLASSES



No. 6060-62



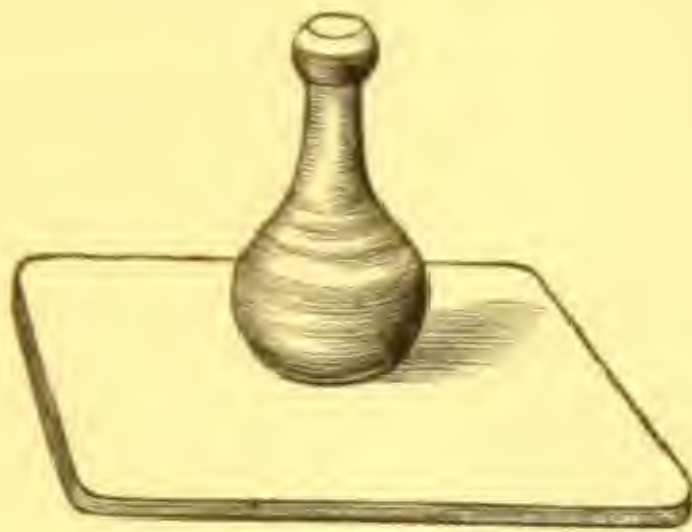
No. 6064

No.		Each	Per Doz.
6060	Water Glass with two lips, 2½ inches diameter		
6061	“ “ “ “ “ 3 “		
6062	“ “ “ “ “ 3½ “		
6064	“ “ fine cut for color boxes, 2½ inches diameter, 1½ inches high		

WATER-COLOR PAINTING MATERIALS (Continued)

GLASS SLABS

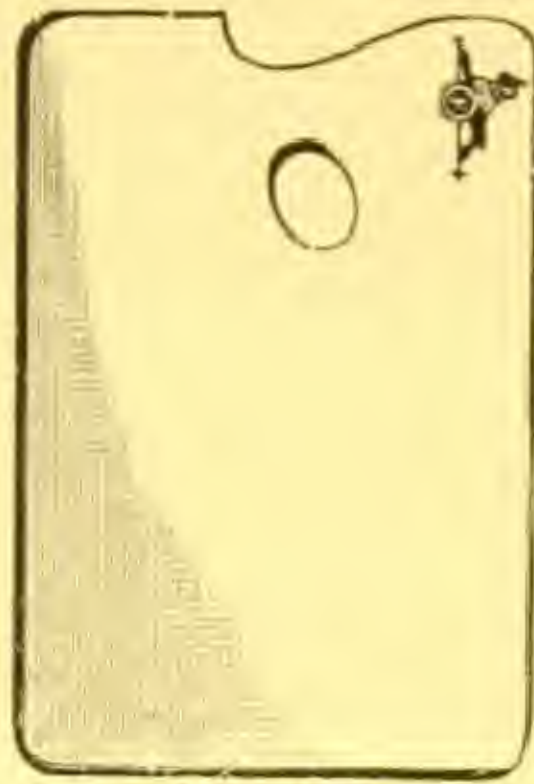
With Ground Surface and
Ground Edges



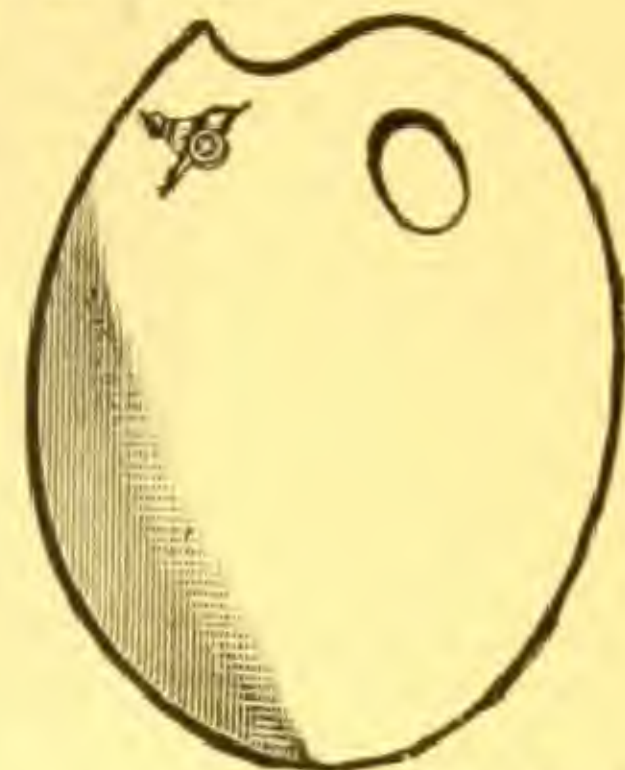
- Each
- 4 inches square
 - 5 " "
 - 6 " "
 - 7 " "
 - 8 " "

CHAIN PALETTES

Oblong or Oval



No. 6003



No. 6004

Each

- 6 inches
- 8 "
- 10 "
- 12 "

TINTING SAUCER



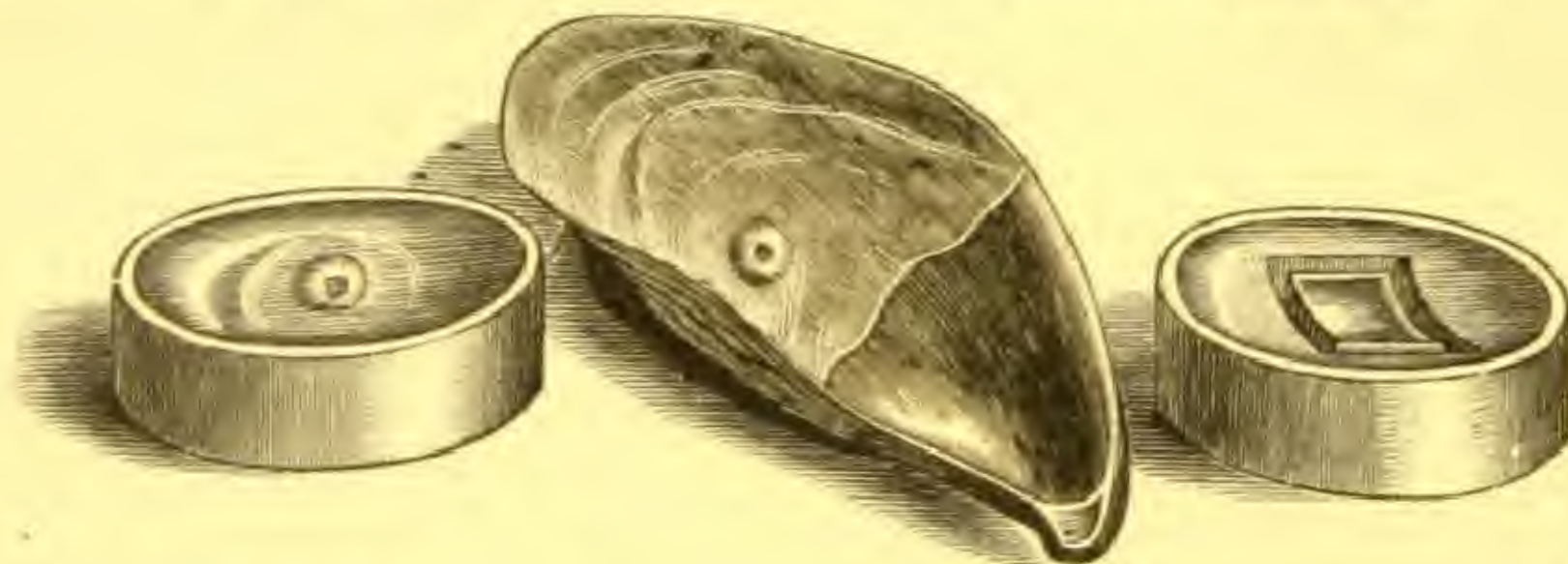
No. 6002 1½ inches
Each, Per Doz.

GLASS MULLERS

- | | | | |
|-------------------------------|------|----------------------------------|------|
| 1 inch diameter at base | Each | 2½ inches diameter at base | Each |
| 1½ " " " " | | 3 " " " " | |
| 2 " " " " | | | |

PURE GOLD AND SILVER IN CUPS AND SHELLS

For Illuminating and Water-Color Painting



- | | | |
|---|------|----------|
| Gold Shells containing pure gold | Each | Per Doz. |
| " Cups, of 1½ inches diameter, containing pure gold | | |
| " Cakes, in cups, pure gold | | |
| Silver Shells, containing pure silver | | |
| " Cups, 1½ inches diameter, containing pure silver | | |
| " Cakes, in cups, pure silver | | |
| Aluminum Cakes, in cups | | |
| " Shells | | |

WATER-COLOR PAINTING MATERIALS (Continued)
"SPHINX" METALLIC WATER COLORS



In Round China Cups, 1 1/4 inches Diameter

Ten different Colors: Pale Gold, Rich Gold, Orange, Silver, Copper, Antique Green, Maroon, Crimson, Brilliant Peacock Blue, Brilliant Green Each,
Per box of 10, single or assorted Colors



WEBER
WATER
COLOR
LIQUIDS
AND
WHITES



	Per bottle		Per bottle
Carmine, 1/2-ounce		Oxgall, 1/2-ounce	
Gold Ink, large 1-ounce		Silver Ink, large, 1-ounce	
" " small, 1/2-ounce		" " small, 1/2-ounce	
White Ink, large, 1-ounce		Gum Water, 2 1/2-ounce	
" " small, 1/2-ounce			

WEBER RETOUCHING VARNISH for WATER COLOR

A Very Fine, High-grade Varnish for Application Over Water-Color Paintings
In 1-ounce bottles Per bottle, Per Doz.

SOEHNEE FRERES RETOUCHING VARNISH, No. 2, for
Water-Color Painting Per 1-ounce bottle, Per Doz.

WATER-COLOR PAINTING MATERIALS (Continued)

LIQUID LAMP BLACK

Pure Carbon Black of the Highest Grade
For the Air Brush and for Wash Drawings

Absolutely Jet Black, always ready for use. Can be reduced with water to produce any shade, and thus enables the artist to mix and keep in advance the different shades used in his work.

Price, per 2½-ounce bottle,	Per pint,	Per Quart,
Moist, in Tubes, ½x2½ inches	Each,	1-ounce Jar,
“ “ “ ¾x4 inches		Each,

WATER COLOR WHITES

	Each	Per Doz.
Weber Chinese White, in 1-ounce jars		
“ “ “ in 2½x½-inch tubes		
“ “ “ in 4x¾-inch tubes		
Permalba, in 1-ounce jars		
“ “ 2½x½-inch tubes		
“ “ 4x¾-inch tubes		

BRONZES AND LIQUIDS



	Each	Per Doz.
“Aurum” Gold Paint. The best substitute for Gold Leaf. Outfit consists of 1 bottle finest Gold Bronze, 1 bottle Liquid, Brush and Cup for mixing		
“Aurum” Liquid only, in 2½-ounce bottle		
“ “ “ per pint		
“ “ “ quart		

“SPHINX” GOLD PAINT

	Each	Per Doz.
“Sphinx” Gold Paint. Outfit consists of 1 bottle finest French Bronze, 1 bottle Liquid, and Brush and Cup for mixing		
“Sphinx” Silver Paint, put up like the above		
Copper Paint, put up like the above		
“Sphinx” Liquid only, in 2½-ounce bottle		
“ “ “ per quart		

WATER-COLOR PAINTING MATERIALS (Continued)

CHINESE OR INDIA INK IN STICKS



No.		Each	Per Lb.
5740	Chinese, Large Figured, 3½x½x½ inches		
5742	" Genuine Super, Super., Small, 2½x½x½ inches		
5745	" Elephant Figure, Small, 3½x½x½ inches		
5750	" Lion Head, Oval, Fine Quality, 40 to pound		
5751	" " " Small, Round, Gilt, 64 to pound		

Broken India Ink, assorted, per pound,



BLACK AND COLORED DRAGON INK
IN STICKS

No.		Each
5765	Dragon Stick Ink, Black	
"	" " Reddish Brown (Burnt Sienna)	
"	" " Yellow	
"	" " Red (Vermilion)	
"	" " Blue	
"	" " Green	

F. WEBER CO.

P H I L A D E L P H I - A
S T . L O U I S **B A L T I M O R E**

**WEBER WATERPROOF
DRAWING INK**



A Pure Carbon Ink, Jet Black, Freely Flowing, Non-corrosive and Absolutely Waterproof. Dries With a Soft Satiny Finish, Which is a Distinct Benefit to the Draftman's Eyes. Black and Twelve Colors



1/2-ounce

	1-ounce					
No.		Each	Per Doz.			Each
5700	1/2-oz. bottles			1/2-pint bottles		
	1 " " with			Pint bottles		
	quill stoppers			Quart bottles		

Waterproof Drawing Ink also in the following Colors: Blue, Brown, Green, Purple, Red or Carmine, Scarlet, Yellow, Vermilion, Indigo, Brick Red, Orange, White, and Black General or Soluble. Color Card, of Weber Waterproof Drawing Inks, sent on request.

INK BOTTLE HOLDERS AND TRAYS



No. 5720

No. 5720. Iron Ink Bottle Holder, and Paper Weight; threaded top, oxidized finish. This holder fits any standard 3/4- or 1-oz. round drawing ink bottle. Each,



No. 5721

No. 5721. Combination Ink Bottle Holder and Paper Weight, with patented arrangement for filling the ruling pen. Each,

No. 5722-A.	Hard Wood Tray, to hold 3 bottles	Each,
No. 5722-B.	" " " " " 5 "	"

ADHESIVES

FOR MOUNTING PHOTOGRAPHS, MAPS, AND OFFICE USE



No. 5718-303

ADHESIVE PASTE IN GLASS JARS

Royal Paste is especially adapted for mounting drawings, maps and pictures. It is also excellent for sticking paper to the drawing board, or any work requiring a quick acting and powerful adhesive.

No. 5864. In glass jars, with screw cap tops.

2-ounce jar	Each	16-ounce jar	Each
6 " "		Quart	

WEBER SCHOOL PASTE

No. 5869. An ideal pure white, soft adhesive for School Room and Office Use, in glass jars, with metal screw caps.

2-ounce size	Each,	Dozen,
4 " "	"	"
½-pint size	"	"

WEBER'S PASTE IN TUBES

Small size	Each,	Dozen,
Large "	"	"

No. 5718-303. Bourgeois "Encre de Chine," India Ink in ¾-ounce bottle

Each Per Doz.

HIGGINS' DRAWING INKS AND PASTES



No. 5715



No. 5866



No. 5865

No.		Each	Per Doz.
5715	HIGGINS' Waterproof Drawing Ink, Black or Colored. In 3-ounce bottles		
5715A.	HIGGINS' Waterproof Drawing Ink, Black or Colored. 1/2 pint	Per bottle,	
5715B.	HIGGINS' Waterproof Drawing Ink, Black or Colored. 1 pint	Per bottle,	
5715C.	HIGGINS' Waterproof Drawing Ink, Black or Colored, 1 quart	Per bottle,	

Made in the following Colors: Black General, Black Waterproof, Blue, Brick Red, Brown, Carmine, Yellow, White, Green, Indigo, Orange, Scarlet, Vermilion, Violet.

No.		2-oz. Bot.	1/2-pint Bot.
5716	HIGGINS' Eternal Ink	Each,	
5717	" Engrossing Ink	"	

HIGGINS' ADHESIVES

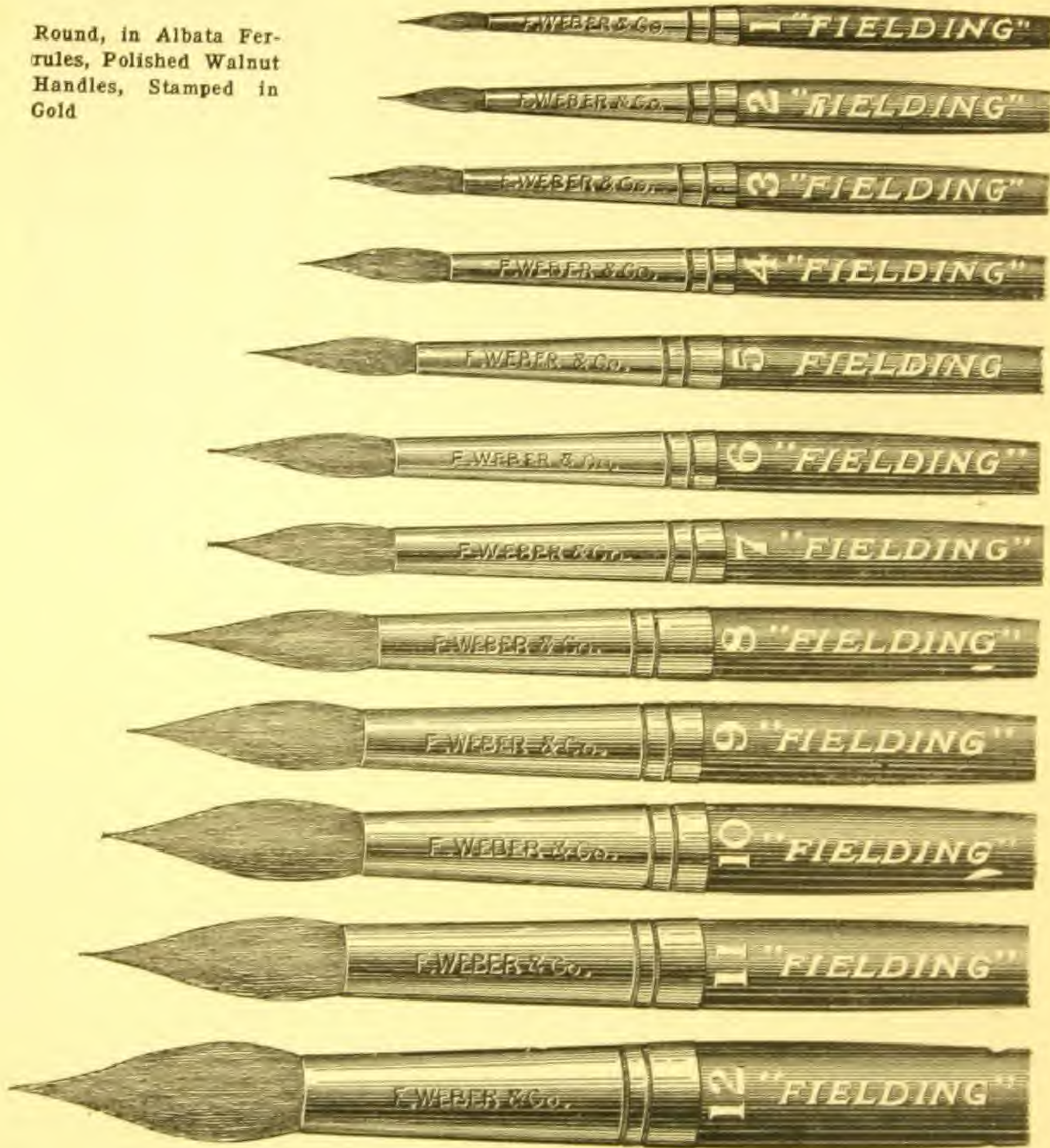
No.		3-oz.	6-oz.	14-oz.	1/2-gal.	1-gal.
5865	Drawing-Board Mucilage, in Glass Jars					Each,
5866	Photo-Mounter, in Glass Jars, "					
5866 1/2	Higgins' Office Paste, in Glass Jars, Screw Top, with Brush. 4-ounce					Each,
	8 "					"
No.		2-oz.	4-oz.	Qts.		
5867	Taurine Mucilage, in Bottles					Each,

Brushes for Water-Color Painting

EXTRA FINE "FIELDING" RED SABLE BRUSHES

Finest selected imported hair. The very best brush for Artist, Designer, Illustrator and Photo Retoucher. Round in Albata ferrules, polished walnut handles.

Round, in Albata Ferrules, Polished Walnut Handles, Stamped in Gold



ENGLISH SIZES

SERIES No. 97

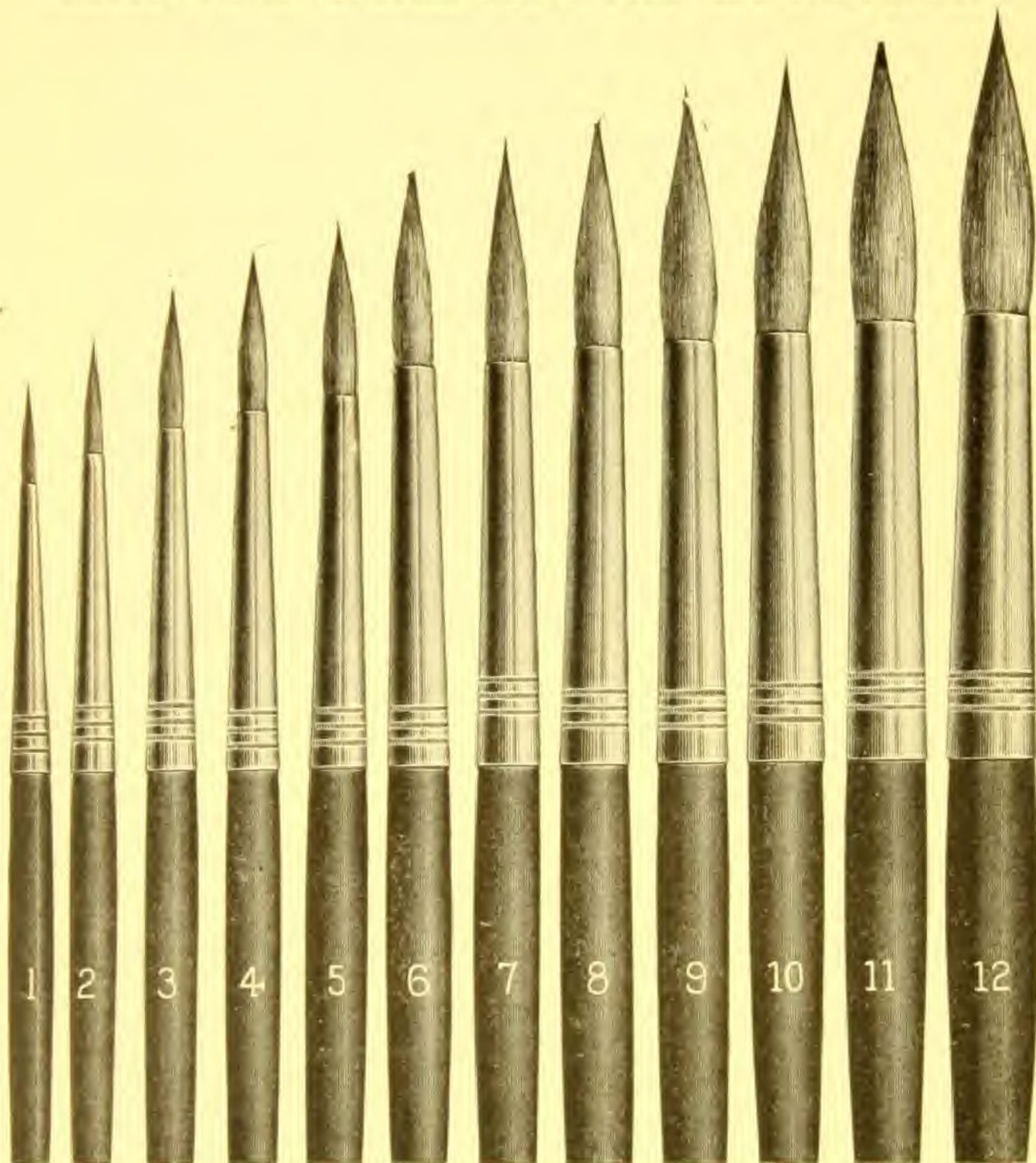
No.	Each	Per Doz.	No.	Each	Per Doz.
00.....			6.....		
0.....			7.....		
1.....			8.....		
2.....			9.....		
3.....			10.....		
4.....			11.....		
5.....			12.....		

F. WEBER CO. PHILADELPHIA
ST. LOUIS BALTIMORE

BRUSHES FOR WATER-COLOR PAINTING (Continued)

WEBER ARTISTS' RED SABLE BRUSHES

SERIES No. 93. Superfine Quality, Round, in Albata Ferrules



SERIES No. 93. Red Sable, in Albata, Black Polished Handles

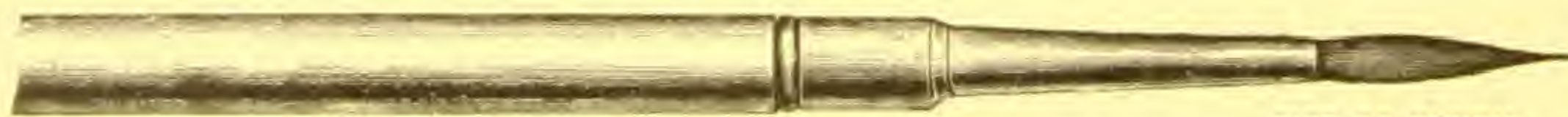
Nos.	0	1	2	3	4	5	6	7	8	9	10	11	12
Each,													
Dozen,													

POCKET RED SABLE BRUSHES

SERIES No. 93 PK. In Nickel Ferrules, Reversible. For Water-Color Painting



(The Brush protected.)



(The Brush ready for use.)

SIZE OF BRUSH.

Small size Each, | Large size Each,

BRUSHES FOR WATER-COLOR PAINTING (Continued)

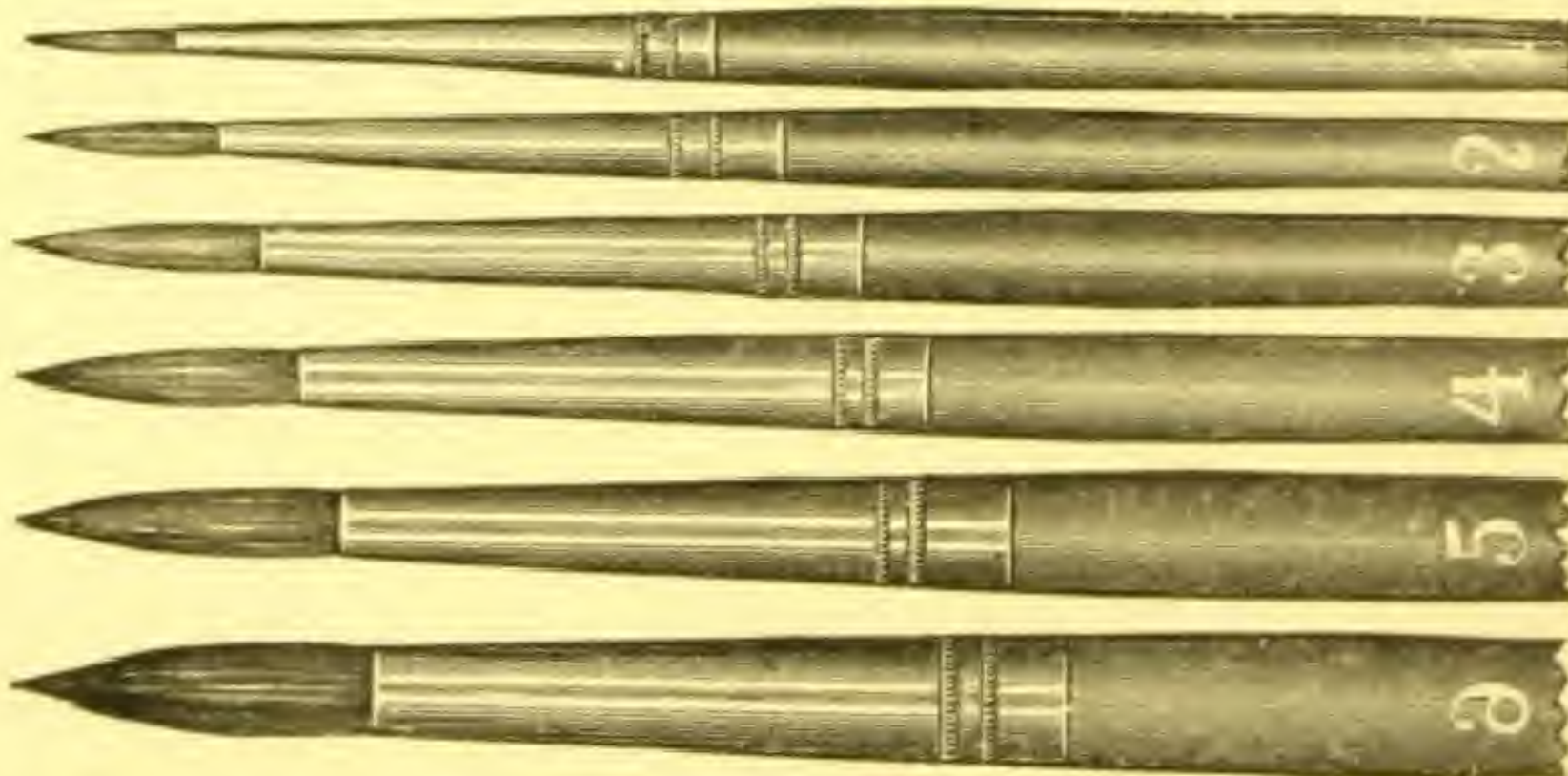
WEBER ARTISTS' FITCH BRUSHES



SERIES No. 77. In Albata, for Water-Color Painting. Polished Handles. A Very Desirable Brush Where a Substitute for Red Sable Brush is Required

No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
2.....			6.....		
3.....			7.....		
4.....			8.....		

WEBER ARTISTS' SUPERFINE CAMEL-HAIR BRUSHES



SERIES No. 12. For Water-Color Painting. Polished Handles, Tin Ferrules

No.	Each.	Per Doz.	Per Gross	No.	Each.	Per Doz.	Per Gross
1.....				4.....			
2.....				5.....			
3.....				6.....			

Nos. 1 to 6, assorted Per gross,

BRUSHES FOR WATER-COLOR PAINTING (Continued)

CAMEL-HAIR BRUSHES—Fine Quality

For School Use
In Tin Ferrules. Same Sizes as SERIES No. 12



SERIES No. 10. For Water-Color Painting. Polished Handles

Nos.	1	2	3	4	5	6
Per dozen						
Per gross						
Nos. 1 to 6, assorted, in boxes	Per gross,					

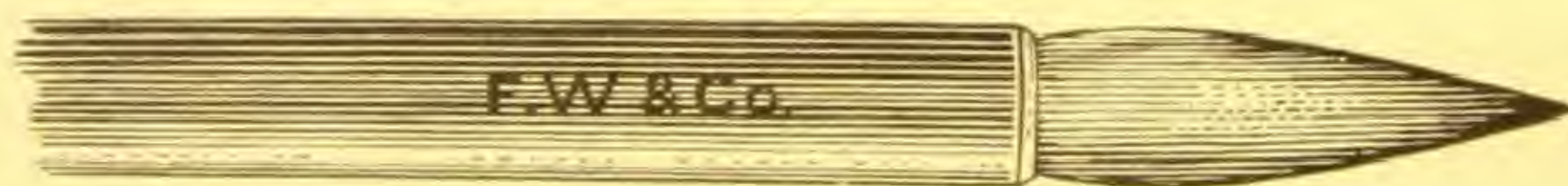
SCHOOL CAMEL-HAIR WATER-COLOR BRUSHES



SERIES No. 11. In Tin Ferrules and Black Polished Wooden Handles

Nos.	5	6	7	8	9	10
Per dozen						
Per gross						

JAPANESE SCHOOL WATER-COLOR BRUSHES



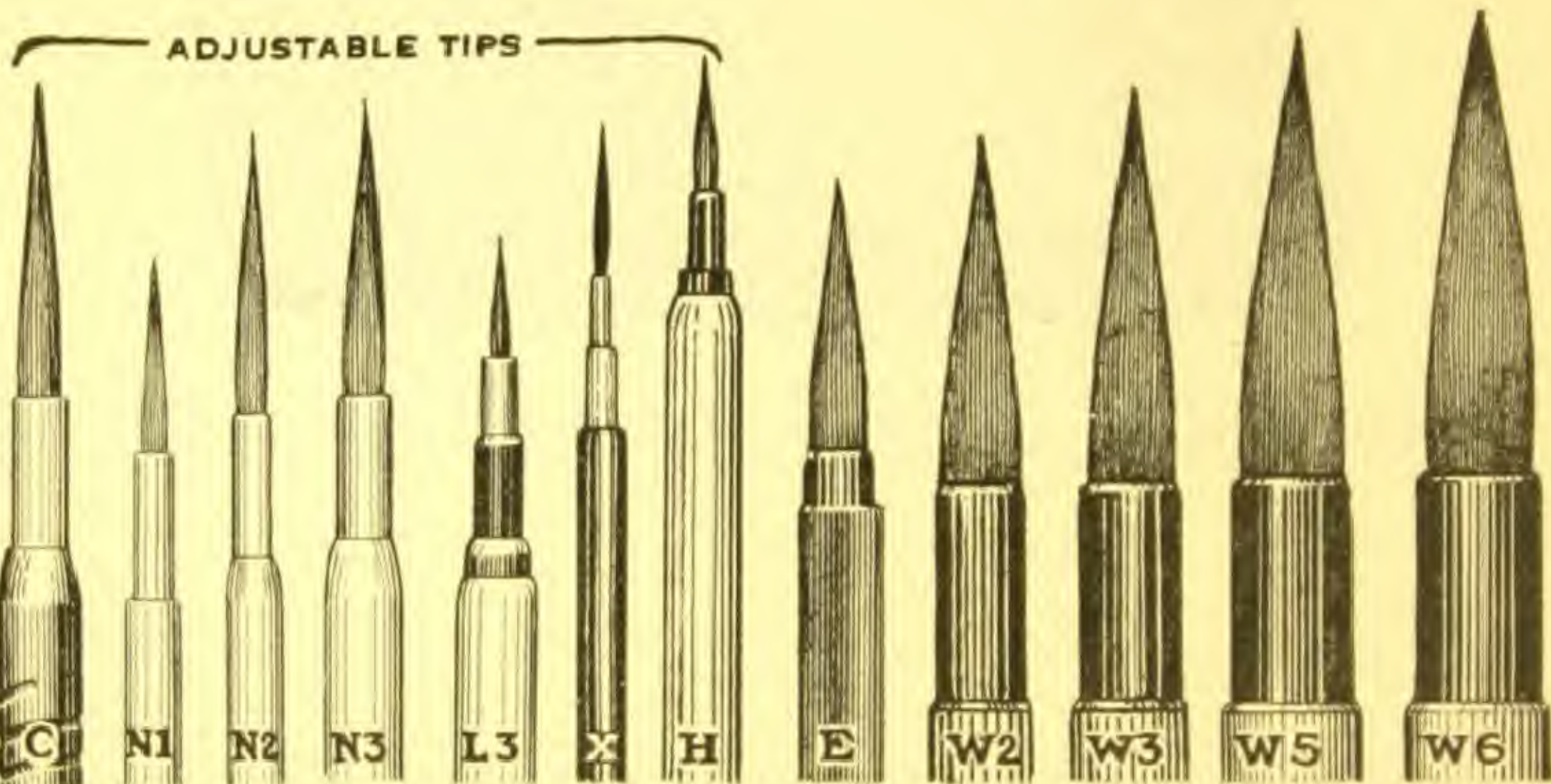
	Each	Per Doz.	Per 100
White, thin, small size			
White, thick, large size			

F. WEBER CO.

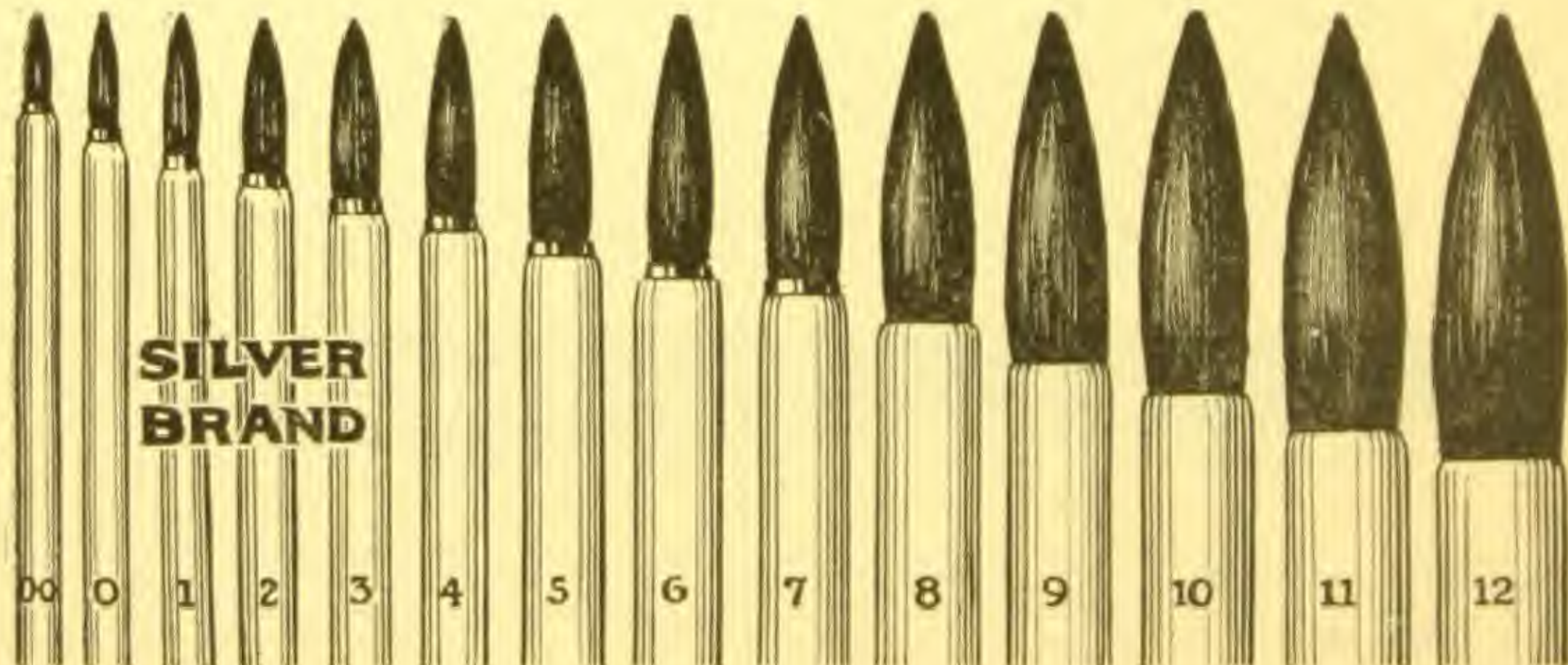
PHILADELPHIA
ST. LOUIS
BALTIMORE

JAP-ART BRUSHES

TRADE MARK REGISTERED U.S. PAT. OFFICE

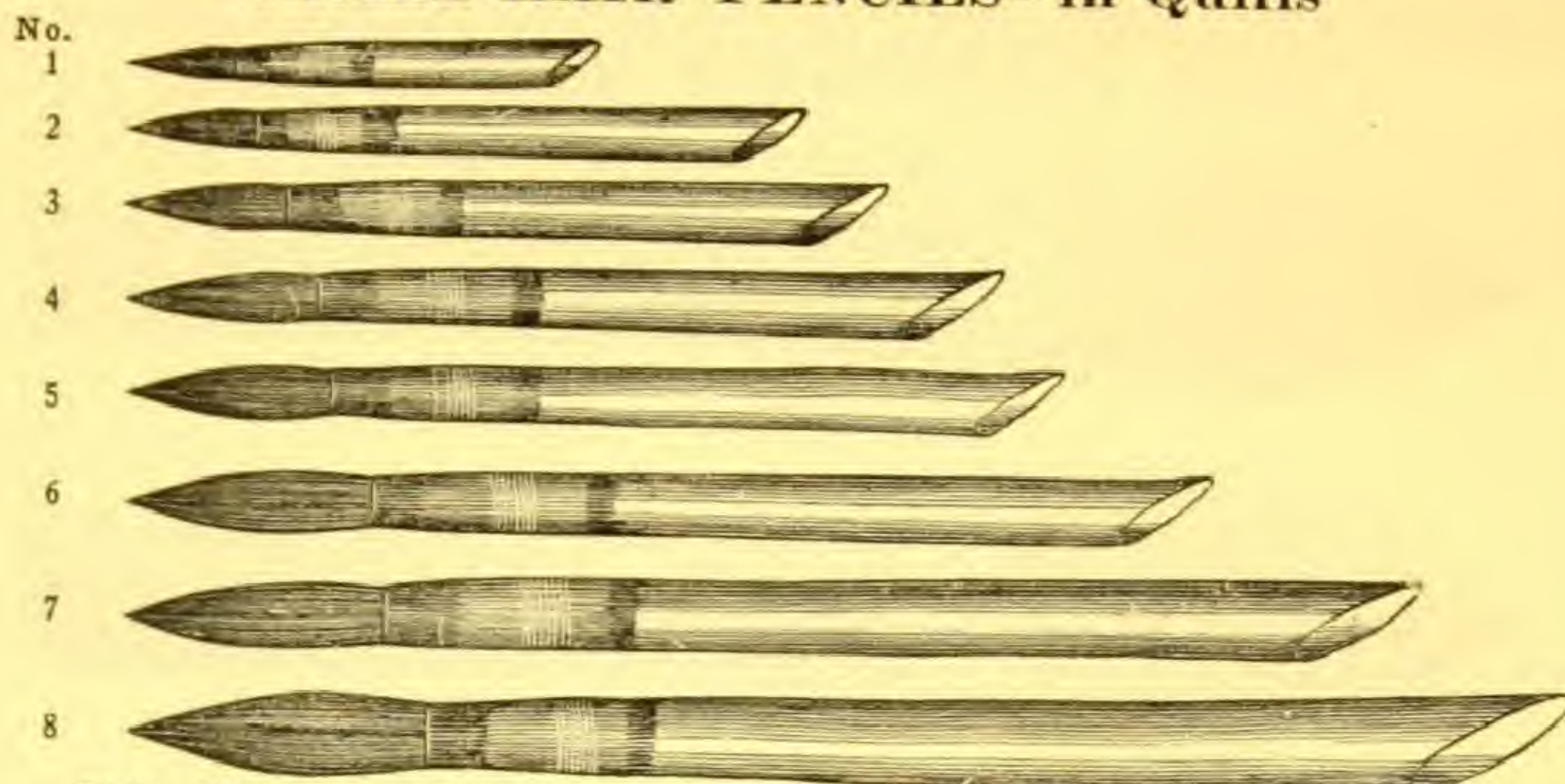


The small bamboo ferrule of the "adjustable tip" brushes may be removed from the handle and the hair lengthened or shortened to the desired size. However, these brushes come in good average length, and it is not advised that you change the length, unless you have a steady hand, for the construction is necessarily delicate.



BRUSHES FOR WATER-COLOR PAINTING (Continued)

CAMEL-HAIR PENCILS—in Quills



These Illustrations Represent Series No. 90 Red Sable and No. 9 Camel-Hair

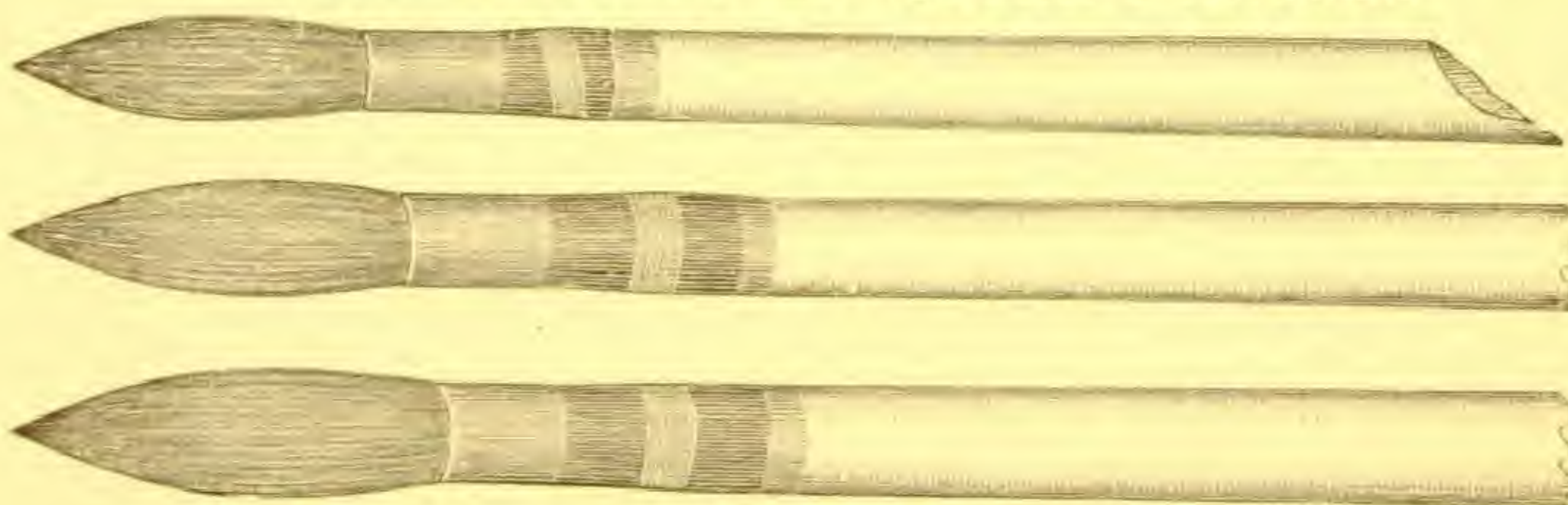
Series No.		Each	Per Doz
1	Ordinary, yellow bound, small sizes		
	" " " medium and large sizes		
	Nos. 1 to 8, assorted		Per gross,
6	Fine quality, blue silk bound, small sizes		
	" " " medium sizes		
	" " " large sizes		
	Nos. 1 to 8, assorted		Per gross,
9	Superfine, red silk and gold thread binding (see illus. above).		
	Sizes	1	2
	Each	3	4
	Per dozen	5	6
		7	8

RED SABLE PENCILS—in Quills

SERIES No. 90. For Miniature Painting

No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
2.....			6.....		
3.....			7.....		
4.....			8.....		

CAMEL-HAIR SWAN QUILL PENCILS

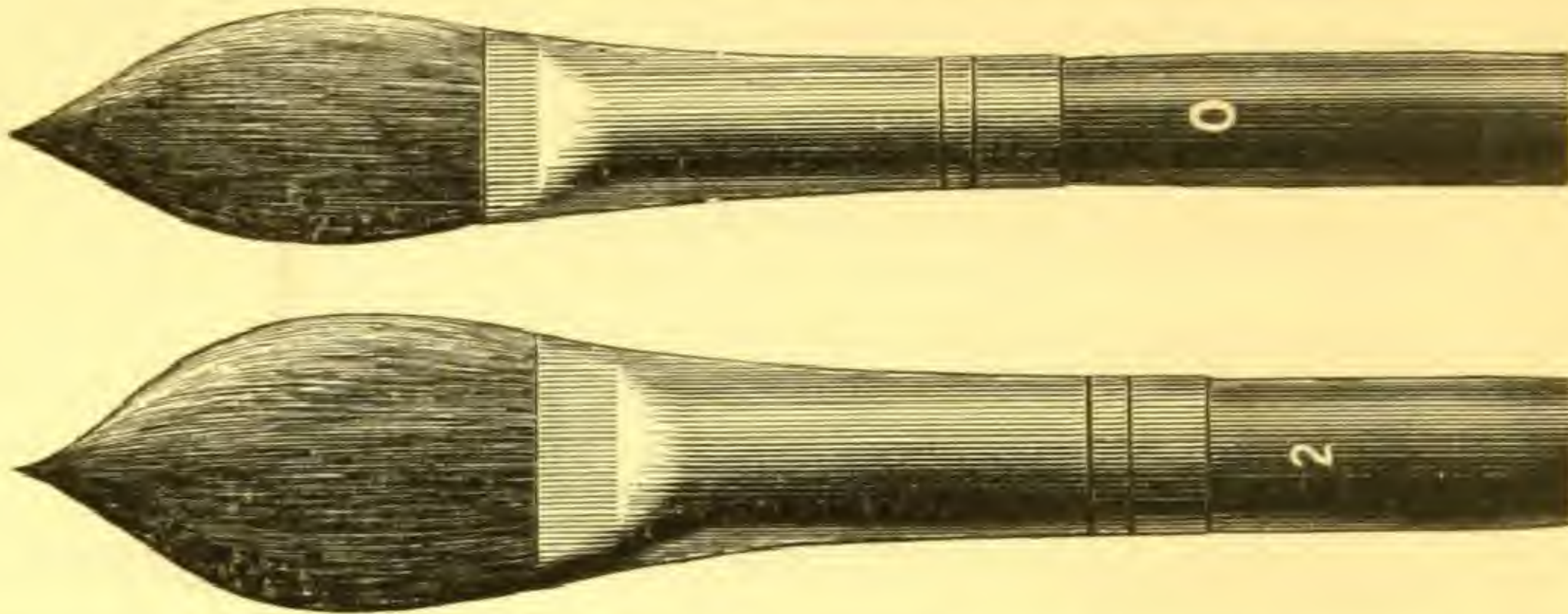


SERIES No. 14. For Large Washes. Best Quality

Sizes	0	1	2	3	4
Each					
Dozen					

BRUSHES FOR WATER-COLOR PAINTING (Continued)

WEBER CAMEL-HAIR SKY BRUSHES



SERIES No. 50b. Superfine Quality, Flat Pointed, Nickel-Plated Ferrules.
Best Brush for Washing

No.	Each	Per Doz.	No.	Each	Per Doz.
0.....			2.....		
1.....			3.....		

WEBER FLAT CAMEL-HAIR BRUSHES



SERIES No. 50. In Tin, Flat, for Washes. Polished Handles

Size	Each	Per Doz.	Size	Each	Per Doz.
$\frac{1}{4}$ inch			$\frac{5}{8}$ inch		
$\frac{3}{8}$ "			$\frac{3}{4}$ "		
$\frac{1}{2}$ "			1 "		

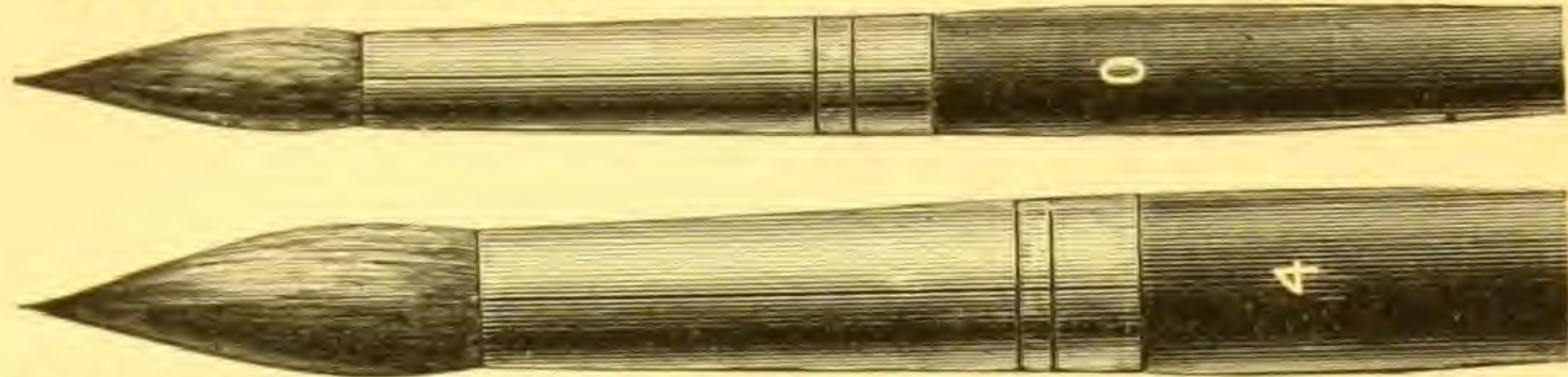
OX-HAIR TINTING OR WASH BRUSHES

For Illustration, see Cut of Camel-Hair No. 50 above.

SERIES No. 52. Extra Thin, in Tin Ferrules. Polished Handles

Size	$\frac{5}{8}$	$\frac{3}{4}$	$\frac{7}{8}$	1
Each				
Dozen				

BRUSHES FOR WATER-COLOR PAINTING (Continued)
WEBER SUPERFINE CAMEL-HAIR BRUSHES



SERIES No. 16. Round, Large, in Tin, for Skies, Washing, etc. Yellow Polished Handles

No.	Each	Per Doz.	No.	Each	Per Doz.
00.....			3.....		
0.....			4.....		
1.....			5.....		
2.....			6.....		



SERIES No. 117. Round, Double, Small Sizes. One Brush at Each End of Handle

No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
3.....					



SERIES No. 17. Round, Double, Large Sizes. One Brush at Each End of Handle

No.	Each	Per Doz.	No.	Each	Per Doz.
0.....			2.....		
1.....			3.....		

WINSOR & NEWTON RED SABLE BRUSHES

SERIES No. 120			"British," Round					
Size	Each	Per Doz.	Size	Each	Per Doz.	Size	Each	Per Doz.
00.....			4.....			9.....		
0.....			5.....			10.....		
1.....			6.....			11.....		
2.....			7.....			12.....		
3.....			8.....					

SERIES No. 121			"Finest," Round					
Size	Each	Per Doz.	Size	Each	Per Doz.	Size	Each	Per Doz.
0.....			3.....			6.....		
1.....			4.....			7.....		
2.....			5.....			8.....		

SERIES No. 122		Extra Sizes, Round, "FINEST" Quality			
Size	Each	Dozen	1	2	3
Each.....					
Dozen.....					

Brushes for Show Card Writing and Painting

WEBER "FLAT STROKE" SHOW CARD BRUSHES

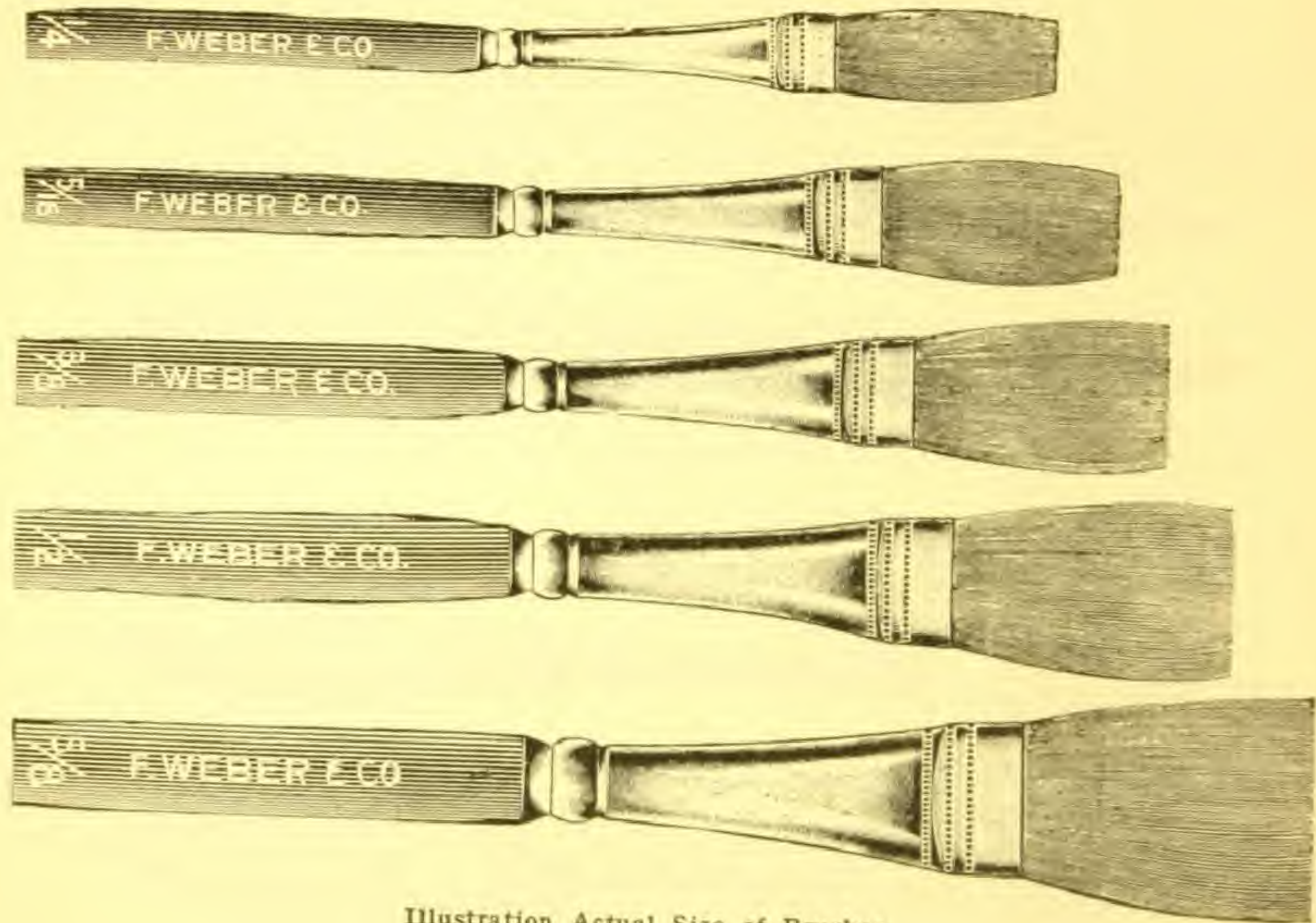


Illustration Actual Size of Brushes

Superfine Quality RED SABLE or OX-HAIR, in Nickel-Plated Ferrules, 7-inch Black Polished Handles

SERIES No. 300.

RED SABLE

<table border="0"> <tr> <td style="width: 100px;">$\frac{1}{2}$ in. wide</td> <td style="width: 50px;">Each</td> <td style="width: 50px;">Per Doz.</td> <td style="width: 100px; border-left: 1px solid black;"></td> <td style="width: 100px;">$\frac{1}{2}$ in. wide</td> <td style="width: 50px;">Each</td> <td style="width: 50px;">Per Doz.</td> </tr> <tr> <td>$\frac{3}{4}$ " "</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td>" "</td> <td></td> <td></td> </tr> <tr> <td>$\frac{1}{2}$ " "</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td>" "</td> <td></td> <td></td> </tr> </table>	$\frac{1}{2}$ in. wide	Each	Per Doz.		$\frac{1}{2}$ in. wide	Each	Per Doz.	$\frac{3}{4}$ " "				" "			$\frac{1}{2}$ " "				" "			
$\frac{1}{2}$ in. wide	Each	Per Doz.		$\frac{1}{2}$ in. wide	Each	Per Doz.																
$\frac{3}{4}$ " "				" "																		
$\frac{1}{2}$ " "				" "																		

SERIES No. 301.

OX HAIR

<table border="0"> <tr> <td style="width: 100px;">$\frac{1}{2}$ in. wide</td> <td style="width: 50px;">Each</td> <td style="width: 50px;">Per Doz.</td> <td style="width: 100px; border-left: 1px solid black;"></td> <td style="width: 100px;">$\frac{1}{2}$ in. wide</td> <td style="width: 50px;">Each</td> <td style="width: 50px;">Per Doz.</td> </tr> <tr> <td>$\frac{3}{4}$ " "</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td>" "</td> <td></td> <td></td> </tr> <tr> <td>" "</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td>" "</td> <td></td> <td></td> </tr> </table>	$\frac{1}{2}$ in. wide	Each	Per Doz.		$\frac{1}{2}$ in. wide	Each	Per Doz.	$\frac{3}{4}$ " "				" "			" "				" "			
$\frac{1}{2}$ in. wide	Each	Per Doz.		$\frac{1}{2}$ in. wide	Each	Per Doz.																
$\frac{3}{4}$ " "				" "																		
" "				" "																		

BRUSHES FOR SHOW CARD WRITING (Continued)

WEBER "SCRIPT CARD WRITING" BRUSHES

Note: These brushes contain nothing but pure Red Sable of the best quality, and are, therefore, not to be confused with similar brushes offered at much lower prices. On account of their high quality they will outlast most other grades and give better results.

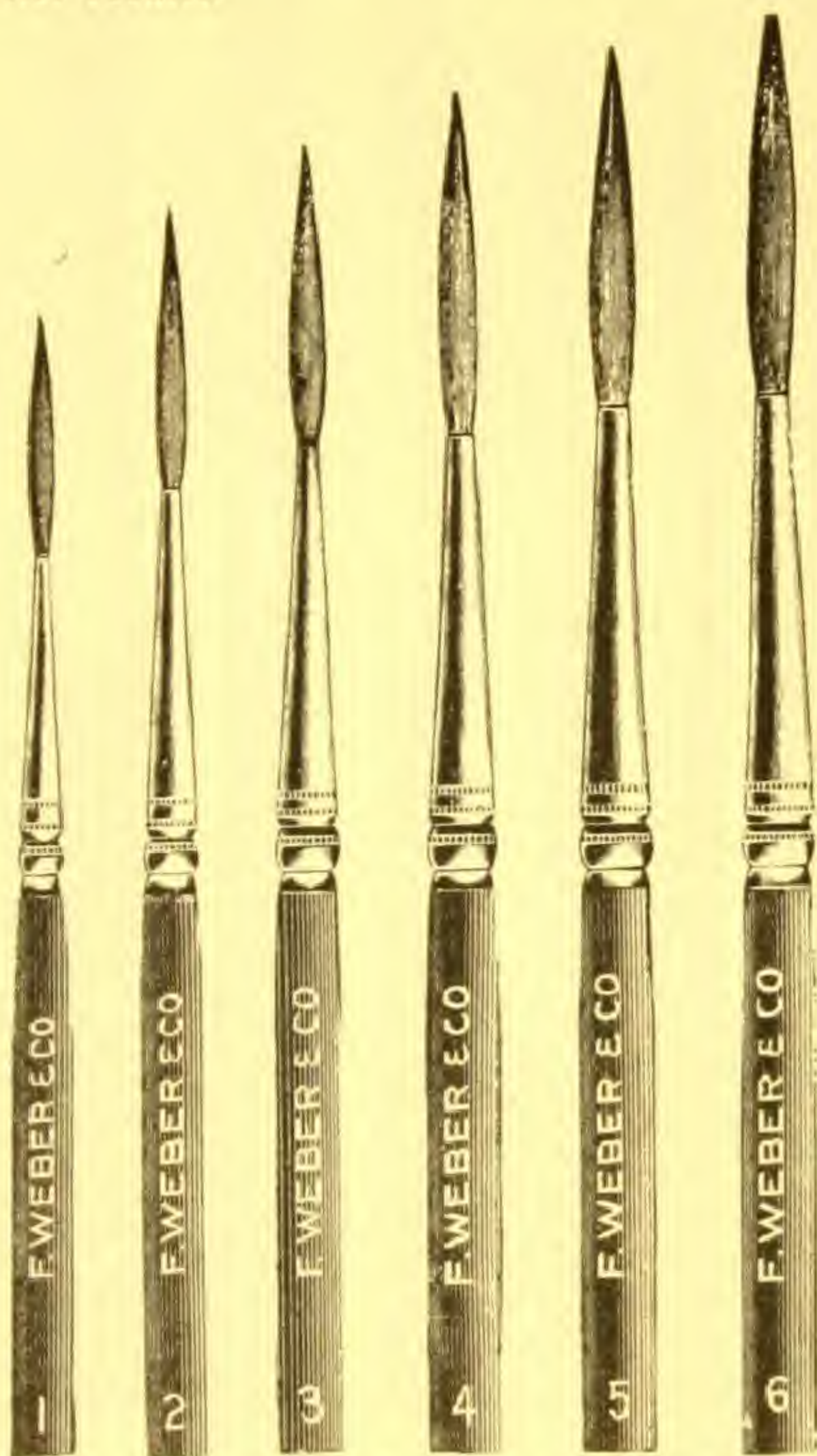


Illustration Actual Size of Brushes

Superfine Quality RED SABLE, in Nickel-Plated Ferrules, 7-inch Black Polished Handles

For Fine Scrolls, Outlining, all Script Letters, for any style Stroke Work, these Brushes should be employed.

SERIES No. 302.

No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		

WEBER "SHOW CARD LETTERING" BRUSHES



Illustration Actual Size of Brushes

Superfine Quality of RED SABLE, in Nickel-Plated Ferrules, 7-inch Black Polished Handles. Round Ferrules, Square Ends

The Brush will hold its shape in one-stroke lettering for Show-Card Work.

SERIES No. 303.

No.	Each	Per Doz.	No.	Each	Per Doz.
2.....			8.....		
4.....			10.....		
6.....			12.....		

WEBER "SHOW CARD LETTERING" BRUSHES

(Continued)



Illustration Actual Size of Brushes

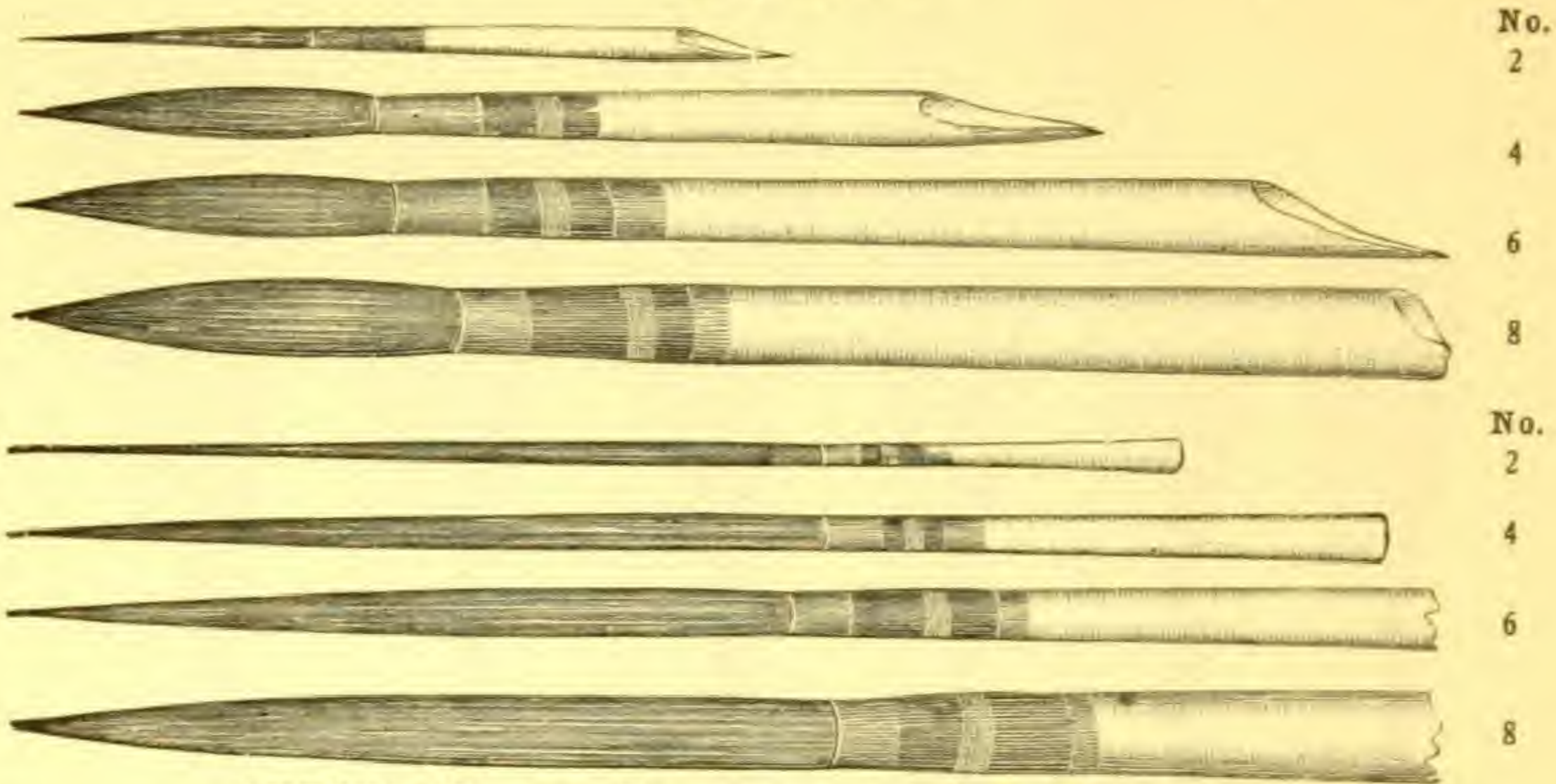
Large Sizes

SERIES No. 303.

No.	Each	Per Doz.	No.	Each	Per Doz.
14.....			20.....		
16.....			22.....		
18.....			24.....		

**BRUSHES FOR FRESCO, SIGN, SHOW CARD AND
CARRIAGE PAINTING (Continued)**

**CAMEL-HAIR WRITERS AND STRIPERS
IN QUILLS**



SERIES No. 30. Superfine. 8 Sizes of Each Length

Length of Hair, 1¼ to 1½ inches

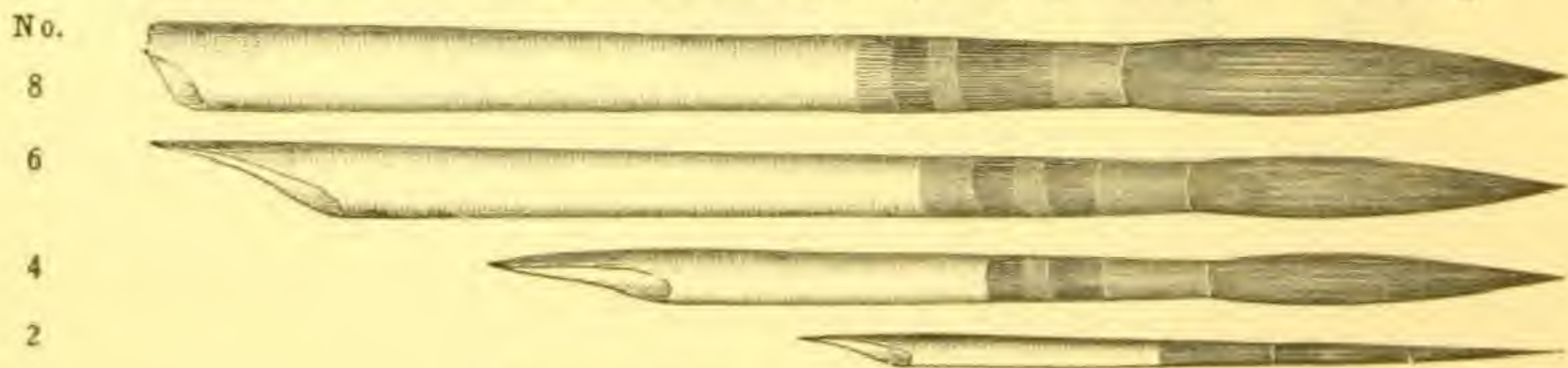
Nos.	1	2	3	4	5	6	7	8
Each								
Per gross								
Nos. 1 to 8, assorted	Per gross,							

Length of Hair, 2¼ to 2½ inches

Nos.	1	2	3	4	5	6	7	8
Each								
Per gross								
Nos. 1 to 8, assorted	Per gross,							

EXTRA FINE OX-HAIR WRITERS

SERIES No. 104. In Quills, Best Quality. 1, 1½ and 1¾ Inches Long

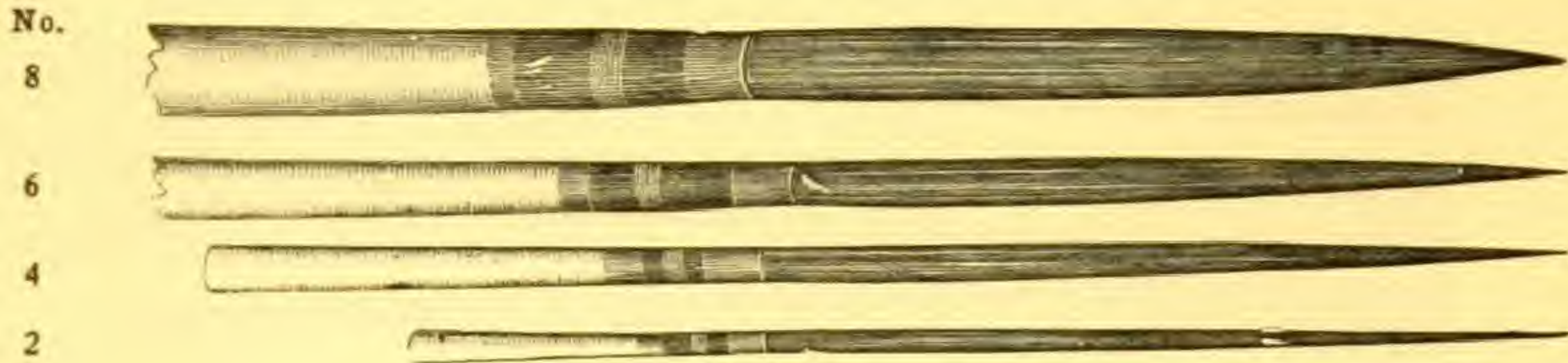


No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
2.....			6.....		
3.....			7.....		
4.....			8.....		
Nos. 1 to 8, assorted	Per gross,				

BRUSHES FOR FRESCO, SIGN, SHOW CARD AND
CARRIAGE PAINTING (Continued)

EXTRA FINE OX-HAIR STRIPERS

SERIES No. 106. In Quills, Best Quality. 2 Inches Long

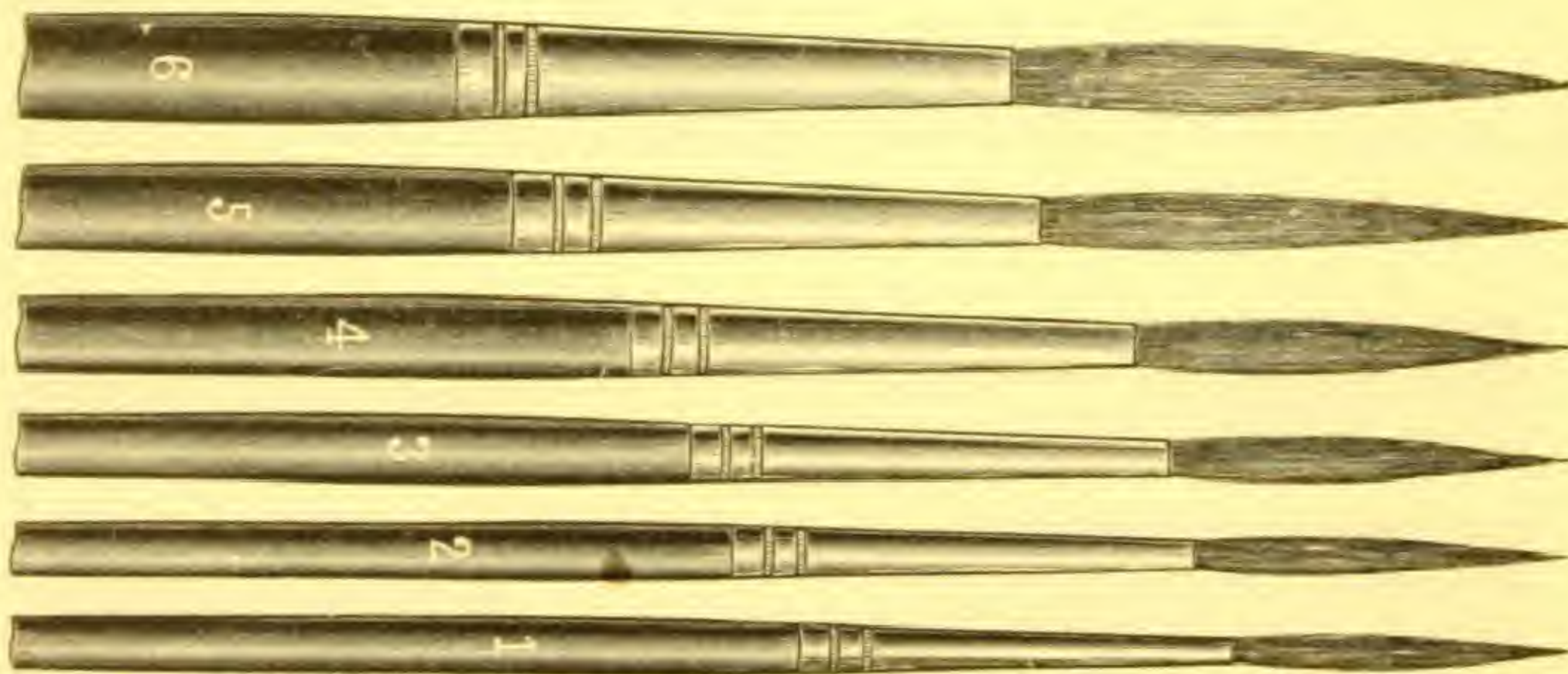


No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
2.....			6.....		
3.....			7.....		
4.....			8.....		

Nos. 1 to 8, assortedPer gross,

EXTRA FINE OX-HAIR WRITERS

SERIES No. 107. Polished Handles. Hair 1 Inch to 1½ Inches Long



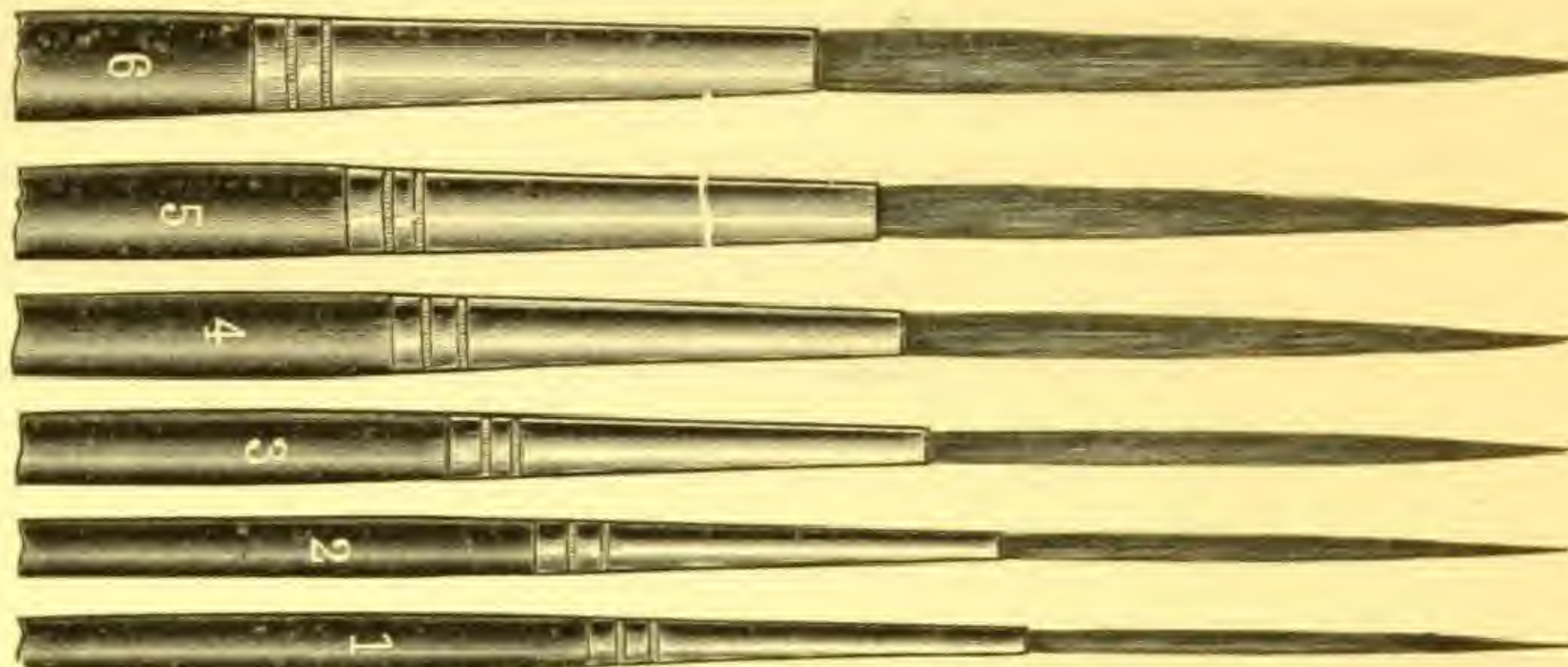
No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			4.....		
2.....			5.....		
3.....			6.....		

Nos. 1 to 6, assortedPer gross,

BRUSHES FOR FRESCO, SIGN, SHOW CARD AND CARRIAGE PAINTING (Continued)

EXTRA FINE OX-HAIR STRIPERS

SERIES No. 108. Round, in Tin, Polished Handles. Hair $1\frac{3}{8}$ to 2 Inches Long

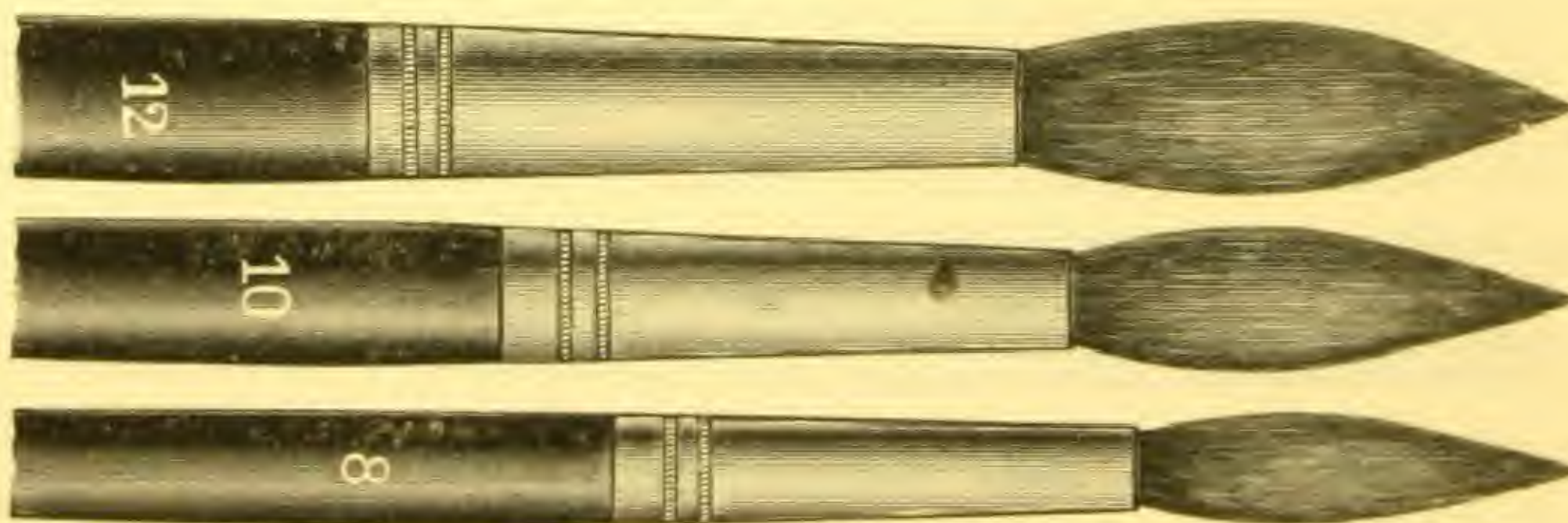


No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			4.....		
2.....			5.....		
3.....			6.....		

Nos. 1 to 6, assorted Per gross,

EXTRA FINE OX-HAIR BRUSHES

SERIES No. 103. Round, in Tin, Extra Sizes, Polished Handles. A Very Superior Brush. Hair $1\frac{1}{4}$ to $1\frac{3}{8}$ Inches Long



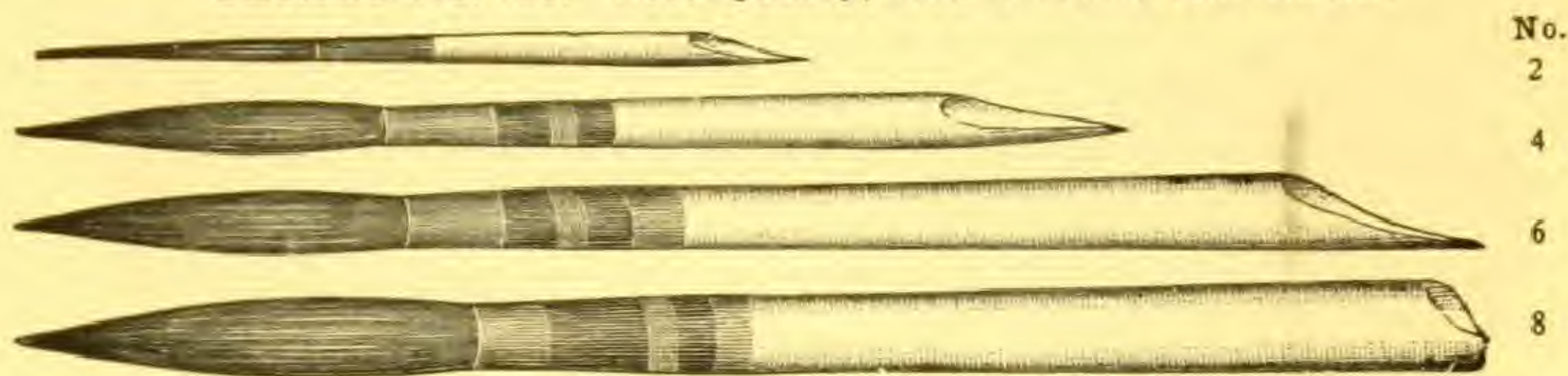
No.	Each	Per Doz.	No.	Each	Per Doz.
8.....			12.....		
10.....					

BRUSHES FOR FRESCO, SIGN, SHOW CARD AND
CARRIAGE PAINTING (Continued)

SUPERFINE BROWN SABLE WRITERS

GENUINE HAIR IN QUILLS

SERIES No. 125. Best Quality, Red Silk and Gilt Bound

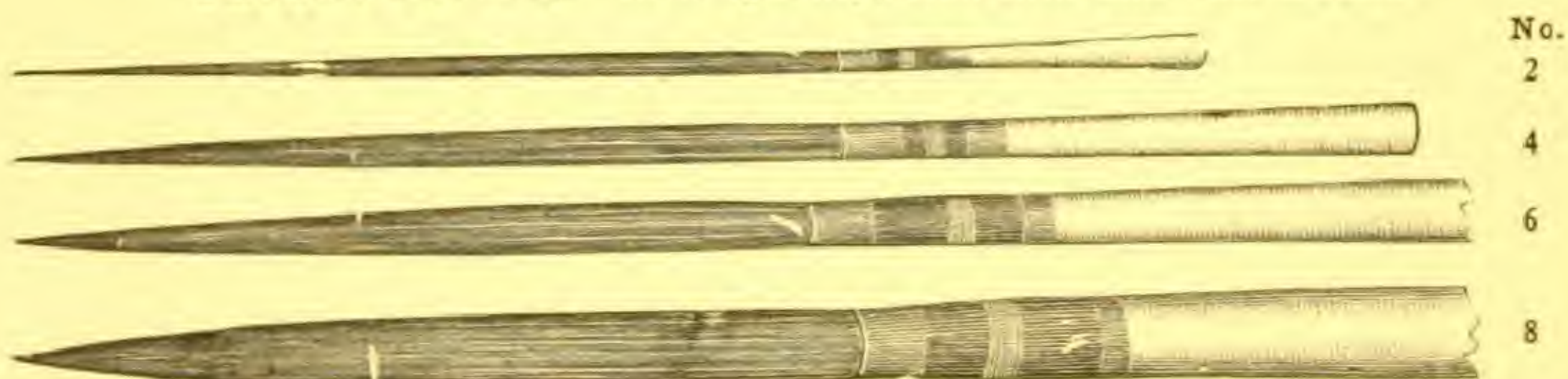


No.	Each	Per Doz.	No.	Each	Per Doz.
1	$\frac{7}{8}$ inch	.....	6	$1\frac{1}{8}$ inch	.....
2	$1\frac{1}{8}$ "	.....	7	$1\frac{3}{8}$ "	.....
3	1 "	.....	8	$1\frac{1}{2}$ "	.....
4	1 "	.....	10	$1\frac{5}{8}$ "	.....
5	$1\frac{1}{8}$ "	.....	12	$1\frac{1}{2}$ "	.....

BROWN SABLE STRIPERS

GENUINE HAIR IN QUILLS

SERIES No. 125½. Best Quality, Red Silk and Gilt Bound



No.	Each	Per Doz.	No.	Each	Per Doz.
1	$1\frac{1}{4}$ inches	.....	5	$1\frac{1}{2}$ inches	.....
2	$1\frac{1}{4}$ "	.....	6	$1\frac{1}{2}$ "	.....
3	$1\frac{1}{2}$ "	.....	7	$1\frac{3}{4}$ "	.....
4	$1\frac{1}{2}$ "	.....	8	$1\frac{3}{4}$ "	.....

EXTRA SIZES

No.	Each	Per Doz.	No.	Each	Per Doz.
10	2 inches	.....	12	2 inches	.....

Series No. 126. Brown Sable Stripers, Long Hair

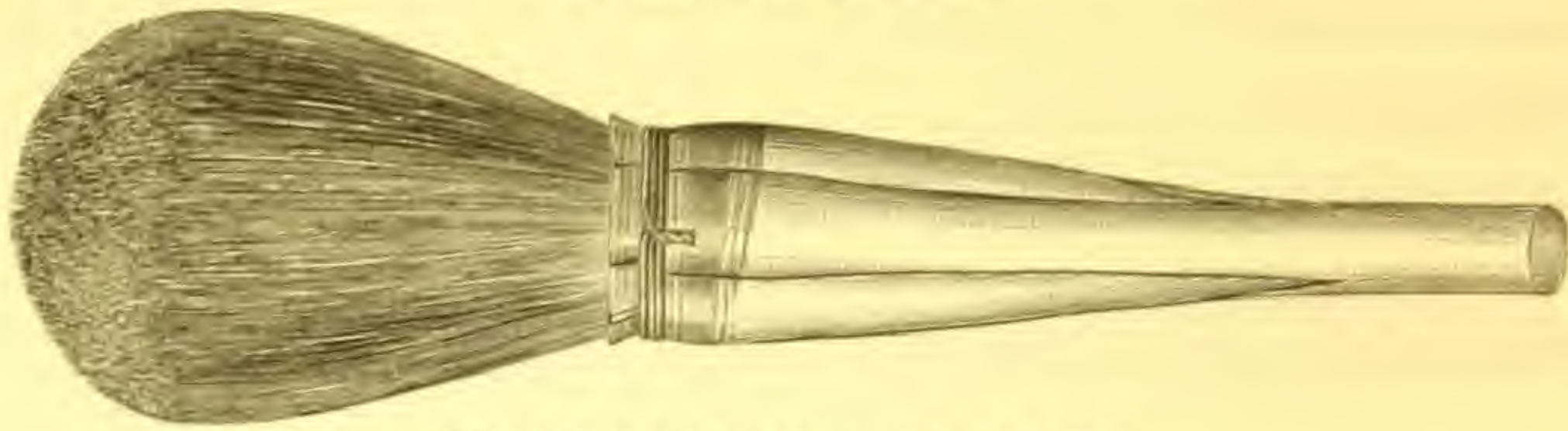
No.	Each	Per Doz.	No.	Each	Per Doz.
1	$1\frac{1}{2}$ inches	.....	5	$2\frac{1}{4}$ inches	.....
2	2 "	.....	6	$2\frac{1}{4}$ "	.....
3	2 "	.....	7	$2\frac{1}{2}$ "	.....
4	$2\frac{1}{4}$ "	.....	8	$2\frac{1}{2}$ "	.....

EXTRA SIZES

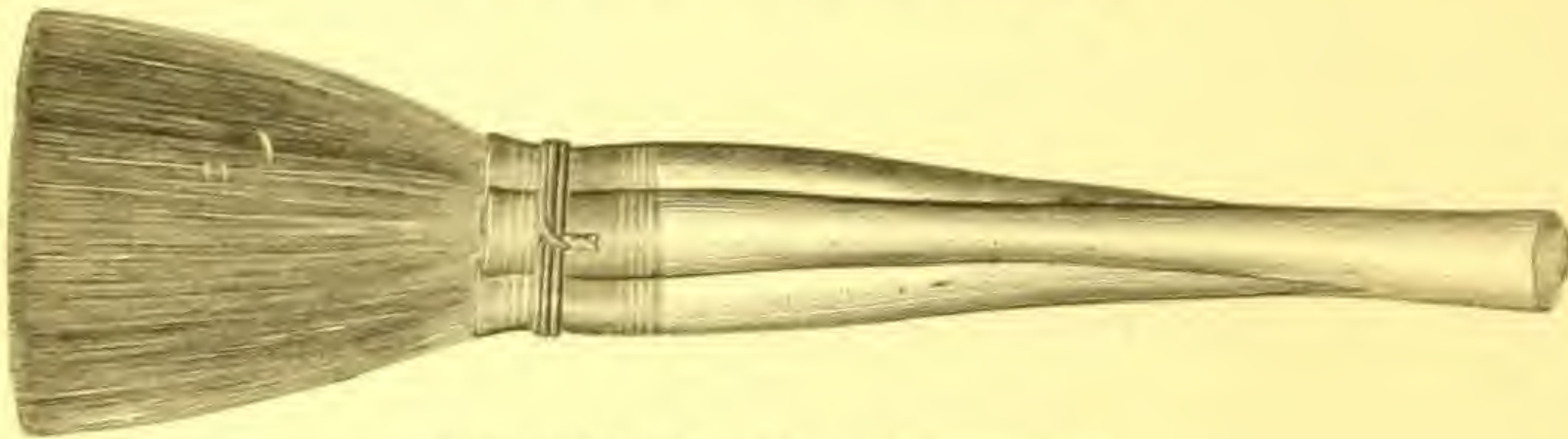
No.	Each	Per Doz.	No.	Each	Per Doz.
10	$2\frac{1}{2}$ inches	.....	12	$2\frac{1}{2}$ inches	.....

Gilders' Brushes

CAMEL-HAIR BRUSHES IN SPLIT QUILLS



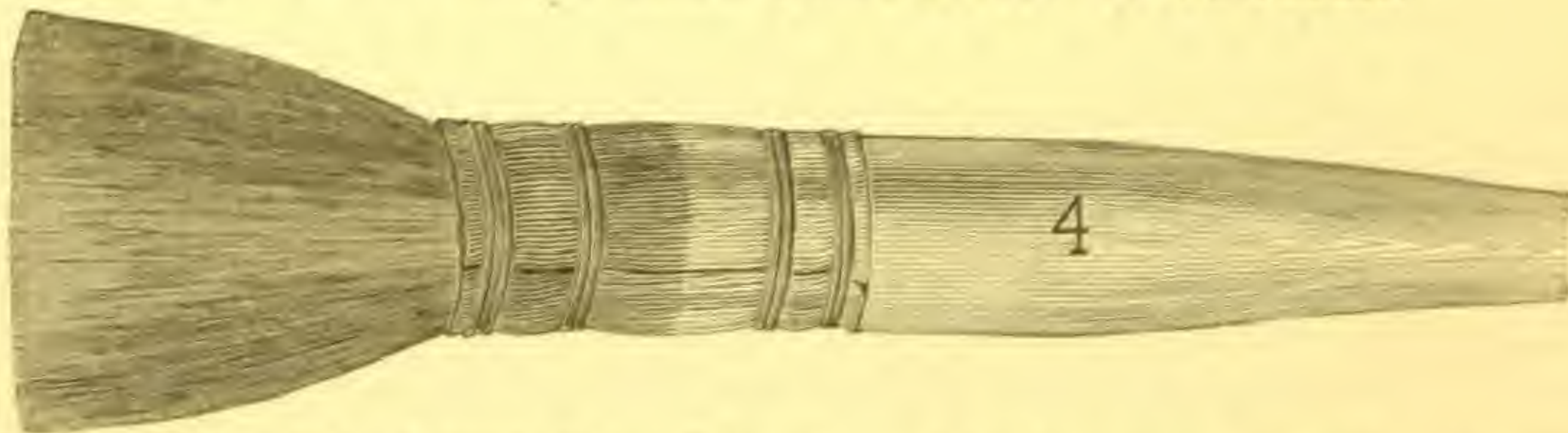
SERIES No. 144. Round Top



SERIES No. 145. Square Top

	Each	Per Doz.		Each	Per Doz.
1 quill			5 quills		
2 quills			6 "		
3 "			8 "		
4 "					

CAMEL-HAIR LACQUERING BRUSHES

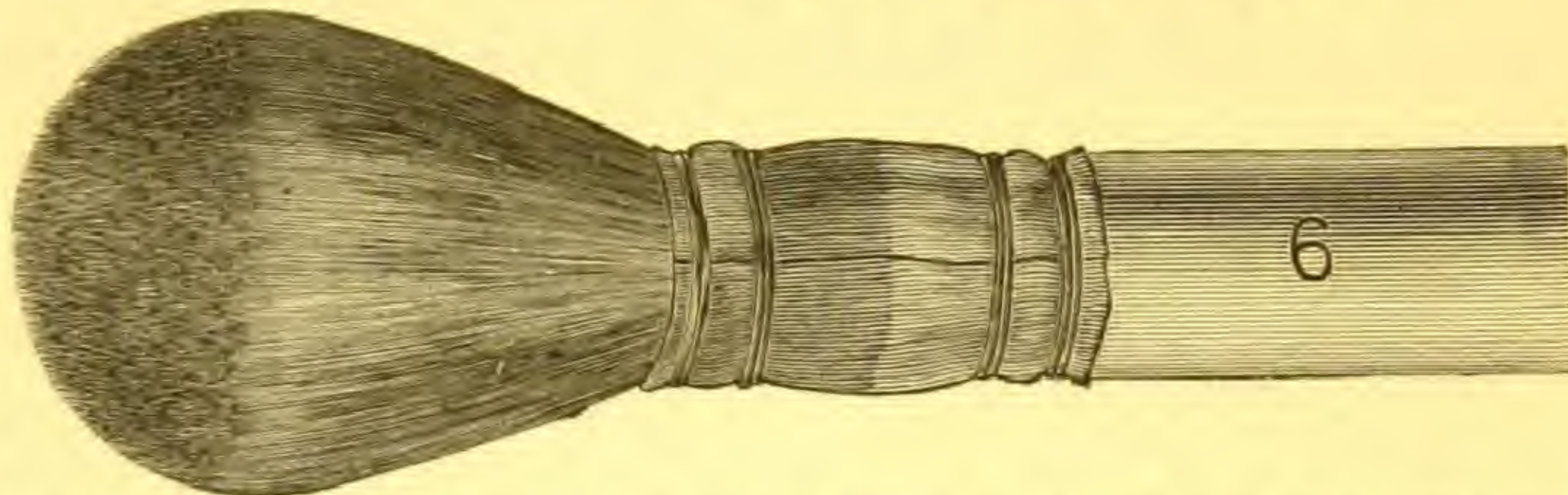


SERIES No. 158. Square Top, Wire Bound in Quills, on White Handles

No.	Each	Per Doz.	No.	Each	Per Doz.
1			6		
2			7		
3			8		
4			10		
5					

GILDERS' BRUSHES (Continued)

CAMEL-HAIR LACQUERING BRUSHES



SERIES No. 157. Round Top, Wire Bound in Quills, on White Handles

No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			14.....		
2.....			16.....		
4.....			18.....		
6.....			20.....		
8.....			24.....		
10.....			30.....		
12.....					

FITCH LACQUERING BRUSHES

SERIES No. 67. Square Top, Wire Bound, on White Handles

See Illustration of No. 158, page 122

No.	Each	Per Doz.	No.	Each	Per Doz.
1.....			5.....		
2.....			6.....		
3.....			7.....		
4.....			8.....		

GENUINE FITCH LACQUERING BRUSHES

SERIES No. 159. Square Top, Wire Bound, on White Handles

No.	Each	Per Doz.	No.	Each	Per Doz.
2.....			10.....		
4.....			12.....		
6.....			14.....		
8.....					

GILDERS' TIPS

	Each	Per Doz.
Camel Hair, 4 inches wide, 2 inches long		
" " 4 " " 2½ " "		
Tip Handles		

China Painting Materials

LACROIX'S ENAMEL COLORS

For Painting on Glazed China, Tiles, Earthenware, Etc., in Tubes, ready for use



No.	Per Tube	No.	Per Tube	No.	Per Tube
BLACKS					
1	Raven Black	34	Green, No. 36 T	133	Peach Blossoms*
2	Ivory Black	35	Apple Green	136	Dubarry Pink*
116	Brunswick Black*	36	Deep Blue Green	RELIEF	
128	Outlining Black*	37	Chrome Green, 3 B	65	Relief, for Gold
BLUES					
106	Two Fire Blue	38	Deep Chrome Green	VIOLETS	
3	Dark Blue	39	Deep Green (Russian)	66	Deep Violet of Gold
4	Common Blue	40	Emerald-stone Green	67	Light Violet of Gold
5	Deep Blue	41	Sap Green	68	Violet of Iron
6	Deep Ultramarine	42	Bronze Green	69	Grey Violet of Iron
7	Light Sky Blue	43	Duck Green	131	Maroon*
8	Sky Blue	44	Moss Green, V	132	Pansy*
9	Victoria Blue	45	Moss Green, J. Yellowish	WHITES	
10	Old Blue	46	Night Green	70	Chinese White
10c	Delft Blue	47	Olive Green	71	Permanent White
107	Blue No. 29	112	Coalport Green, Light*	109	Relief White (Aufsetzweiss)*
110	Cornflower Blue	113	Coalport Green, Dark*	YELLOWS	
111	Old Rouen Blue	120	Shading Green*	72	Ivory Yellow
117	Air Blue*	123	Blue Green, Light*	73	Jonquil Yellow
129	Sevres Blue*	124	Blue Green, Dark*	74	Yellow for Mixing
135	Old Holland Blue*	134	Rose Leaf Green*	75	Orange Yellow
BROWNS					
11	Black Brown	GREYS		76	Permanent Yellow
12	Chestnut Brown	48	Grey, No. 1, Light	77	Silver Yellow
13	Otter Brown	49	Grey, No. 2	114	Albert's Yellow*
14	Van Dyke Brown	50	Pearl Grey, No. 6	115	Egg Yellow*
103	Gillyflower Brown	51	Neutral Grey	122	Canary Yellow*
15	Brown No. 3	52	Warm Grey	137	Best Orange*
16	Brown No. 4 or 17	118	Grey for Flesh*	GROUNDING COLORS	
17	Brown M or 108	121	Royal Copenhagen Grey*	78	Celestial Blue
18	Dark Brown	121½	Royal Copenhagen Grey, Warm*	79	Indian Blue
19	Deep Red Brown	126	Grey for Flowers*	80	Lavender Blue
20	Light Brown	138	Gold Grey*	81	Marine Blue
21	Sepia	OCHRES		82	Reddish Brown
22	Yellow Brown	53	Dark Ochre	83	Shammy Brown
CARMINES					
23	Light Carmine, A	PURPLES		84	Carmelite
24	Light Carmine, No. 1	55	Purple, No. 2	85	Celadon
25	Carmine, No. 2	56	Crimson Lake	86	Light Coffee
26	Deep Carmine, No. 3	57	Crimson Purple	87	Chrome Water-Green
CARNATIONS					
27	Carnation, No. 1	58	Deep Purple	88	Copper Water-Green
28	Carnation, No. 2	59	Ruby Purple	89	Grounding Green
29	Carnation, Deep	REDS		90	Steel Grey
FLUX					
30	Flux	60	Capucine Red	91	Turtle Dove Grey
GREENS					
31	Grass Green, No. 5	61	Laky Red	92	Isabella
32	Brown Green, No. 6	62	Orange Red	93	Fusible Lilac
33	Dark Green, No. 7	63	Bright Red	94	Maize
		104	Bengal Rose	95	Mauve
		64	Japan Rose	96	Coral Red
		108	Chinese Rose	97	Rose Pompadour
		119	Flame Red*	98	Salmon
		125	Rose*	99	Turquoise Blue
		127	Pompadour Red, No. 23*	100	Turquoise Green
		130	Superior English Pink*	101	Chinese Yellow
				102	Gold Bud
				105	Very Fusible Rose

The colors marked (*) in long-shaped tubes.

CHINA PAINTING MATERIALS (Continued)
FRY'S VITRIFIABLE COLORS IN POWDER



Illustration Full Size

	Per Vial	Per Vial	Per Vial
BLACK			
German Black		Sap Green	Violet of Iron
WHITES		Apple Green	Blood Red
Chinese White		Grey Green	Carnation
BLUES		Sea Green	VIOLETS
Aztec Blue		Deep Blue Green	Royal Purple
Sevres Blue		Empire Green	Violet, No. 1
Banding Blue		Shading Green	Violet, No. 2
Copenhagen Blue		Dark Green	Royal Violet
Air Blue		Brown Green	YELLOWS
Baby Blue		New Green	Egg Yellow
Celestial Turquoise		Black Green	Albert Yellow
Sky Blue		GREYS	Lemon Yellow
BROWNS		Gold Grey	Primrose Yellow
Yellow Brown		Silver Grey	Trenton Ivory
Finishing Brown		Royal Copenhagen Grey ..	Oriental Ivory
Dark Brown		Warm Grey	Imperial Ivory
Shading Brown		Pearl Grey	Grey Yellow
Auburn Brown		Grey for Flesh	Mixing Yellow
Meissen Brown		PINKS AND PURPLES	GLAZES
GREENS		Roman Purple	Ivory Glaze
Moss Green		Ruby	Yellow Glaze
Olive Green		Rose	Lavender Glaze
Royal Green		Peach Blossom	Pink Glaze
Russian Green		Palma-Rosa Salmon	Yellow Green Glaze
Persian Green		American Beauty	Blue Green Glaze
Yellow Green		REDS	Grey Glaze
Sevres Green		Yellow Red	Turquoise Glaze
		Pompadour	Azure Glaze

COLORS SPECIALLY PREPARED FOR MINIATURE AND FIGURE PAINTING

Per Vial	Per Vial	Per Vial
Flesh No. 1 (Blond)	Reflected Light	Finishing Brown No. 1
Flesh No. 2 (Brunette)	Cool Shadow	Finishing Brown No. 2
Pompadour No. 1	Tender Shadow	(Fluxed)
Pompadour No. 2 (Fluxed)	Warm Shadow	

FRY'S PASTE, ENAMELS, MEDIUMS, ETC.

Per Vial	Per Vial	Per Vial
Fry's White Enamel	Coral Enamel	Hancock's Paste for Raised Gold
English Enamel	Turquoise Enamel	Hancock's Hard Enamel ..
Dresden Relief White (Aufsetzweiss)	Cobalt Enamel	Hancock's Soft Enamel
Pink Enamel	Dresden Flux	

LIQUID LUSTRES



Per Vial	Per Vial	Per 1/2 Vial	Per Vial
Grey	Blue Green	Chartoyant	
Pearl Grey	Olive Green	Copper	
Blue Grey	Blue	Iridescent Rose ..	
Yellow	Light Blue	Purple	
Rich Irid. Yellow	Mother of Pearl	Violet	
Orange	Opal	Ruby	
Shammy	Covering for Gold Lustre (to produce Deep Violet). Per 1/2 Vial	Black	
Brown	Gold	Silver	
Yellow Brown	Dark Blue	Rose	
Rose	Steel Blue	Brown	
Light Green		Dark Green	
Dark Green		Blue Green	

CHINA PAINTING MATERIALS (Continued)
"SPHINX" KERAMIC BURNISH GOLDS



Illustration 2/3 Size
Highest Quality

ROMAN, UNFLUXED, WHITE AND GREEN GOLD

In our "Sphinx" Ceramic Golds on Glass Slabs, we believe we have attained the height of perfection in vitrifiable golds and do not hesitate to assert that their merits, i. e., working qualities, moist condition, easy and smooth application, quantity contained on slab, perfect color and excellent covering qualities will meet with the approval and entire satisfaction of the China Painter.

The "Sphinx" Golds are put up on glass slabs in absolutely dustproof boxes. The celluloid cover is not destroyed when taken off the gold. The celluloid is held down tightly over the gold by means of a tin cover with four clamps bent over the glass slab firmly, preventing air and dust coming in contact with the gold. When the gold is to be used, these clamps are to be bent backwards to a perpendicular position, and after use serve to hold the celluloid cover over the gold when the lid is closed.

The proper consistency can readily be obtained by the addition of pure turpentine mixed thoroughly with the gold with a palette knife. Apply with clean brushes. Do not heat the gold to soften. Burnish with soft glass brush, bloodstone or moss agate.

It is advisable to use Unfluxed or Hard Gold over colors or on belleek.

General features of the Quality of our "SPHINX" KERAMIC GOLD:

It comes out of the fire a smooth, even coat. Covers better than most other golds. Will not blister. Can be applied thinner. Mixes easily. Is richer in gold content and will go farther than most other golds.

Roman or Mat Gold, Unfluxed or Hard Gold, White Gold, Green Gold,
Price, per Box Each,

Special Quantity Prices to Teachers and Studios on Request

Also put up in jars containing the equivalent of 6, 9 and 12 boxes, for the convenience of large users.

"SPHINX" KERAMIC BRONZES

Put up on Glass Slabs and packed the same way and same quantity as our

- "Sphinx" Ceramic Roman Gold.
- "Sphinx" Red Gold Bronze Price, per box, each,
- "Sphinx" Yellow Gold Bronze " " " "
- "Sphinx" Antique Copper Bronze " " " "
- "Sphinx" Green Gold Bronze " " " "

CHINA PAINTING MATERIALS (Continued)

"STUDIO" ROMAN GOLD

A Good Quality Gold for General Use
On Large Glass Slabs, Prepared Ready for Use

"Studio" Roman Gold, on glass slab Each,
"Studio" Unfluxed or Hard Gold, on glass slab

HASBURG'S "PHOENIX" GOLD

Put on Glass Slabs, Hermetically Sealed

Roman Gold, Hard or Unfluxed Gold and Green Gold Per box,



LIQUID GOLD, LUSTRES

FOR CHINA PAINTING

Per Vial

Liquid Bright Gold, finest quality, without essence
" " " " " with essence
" " " in 20 gramme bottles Each,
" " " " 50 " "
" " " " 100 " "
Liquid Bright Silver
" " Platinum
Essence for thinning the above liquids, 20 gramme bottles Each,
Special Prices to Teachers and Studios on Application

PASTES AND RELIEFS FOR RAISED GOLD WORK

Per Vial

Relief Paste for Raised Gold (Hancock's)
" White Enamel, soft (Hancock's)
" " " best "
" " Dresden for China, in Powder
" " " " Glass, " "
" " " (Aufsetzweiss), prepared ready for use. Per tube,
Burnishing Sand Per bottle,

"KERAMIC ERASER"

Erasing Liquid for China Colors in 1/2-ounce wax bottles Each,
NOTE.—This is fluoric acid. Dangerous and must be handled with utmost care.

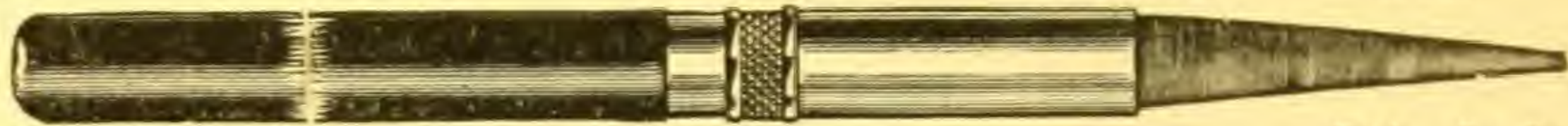
WEBER OILS AND MEDIUMS FOR CHINA PAINTING

	Each	Per Doz.	Per 1/2-Pint	Pint
Thick Oil				1-ounce bottle,
Dresden Thick Oil (genuine)	1	"	"	"
Fat Oil Turpentine	1	"	"	"
Rectified Turpentine	1	"	"	"
Tinting Oil (for thinning Colors) ..	1	"	"	"
Best English Grounding Oil (for dusting)	1	"	"	"
Balsam of Copaiba	1	"	"	"
Oil of Lavender	1/2	"	"	"
" " Cloves	1/2	"	"	"
" " Anise	1/2	"	"	"
Fry Medium, 1-ounce bottle	Each,			Pint,
Fry English Grounding Oil, 1-ounce bottle	"			"
Fry Special Tinting Oil, 1-ounce bottle	"			"
Fry Enamel Medium, 1-ounce bottle	"			"
Fry Oil for Raised Paste, 1-ounce bottle	"			"

CHINA PAINTING SUNDRIES

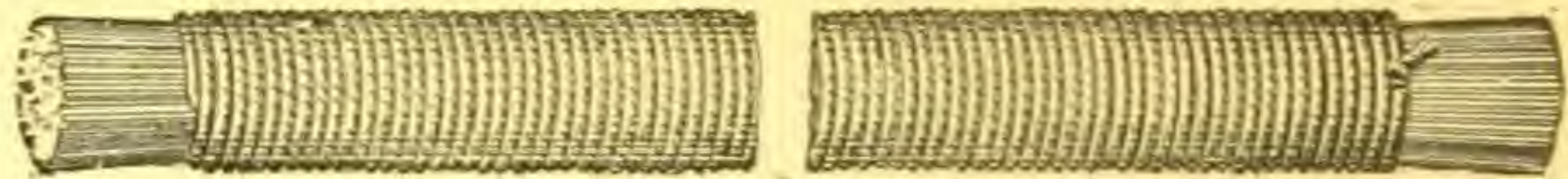
PENCILS FOR MARKING ON CHINA AND GLASS

- "Sphinx" Paper Pencil, black, for Marking on China, Each, Per Doz.
 " " " blue and red " " "
 Asbestos Cord for Tying Cemented Articles, per 5 yards
 " in sheets (Platten), size 10x10 Per sheet,
 Graphite Transfer Paper, in sheets, 18½x23..... " "
 Friskett Tracing Paper, in sheets, 17½x23, very transparent....
 Per sheet, Doz.



- Agate Tracer, in Metal Ferrule, Wood Handle Each Per Doz.
 " Pocket Tracer, Metal Ferrule, reversible, for tracing fine
 lines on gold

**GLASS
BRUSHES**
For Matting Burnish
Gold



- No. Each Per Doz.
 1 ½ inch diameter, 8 inches long
 2 ¾ " " 8 " "
 3 1 " " 8 " "
 2a ¾ " " half length

STILTS

- Nos. 1, 2, 3 and 4 Per Doz., Gross,
 " 5 and 6 " " "
 For Palette Knives, Horn and Steel Spatulas, Steel Erasers, see pages 55-56

WHITE GLAZED TILES

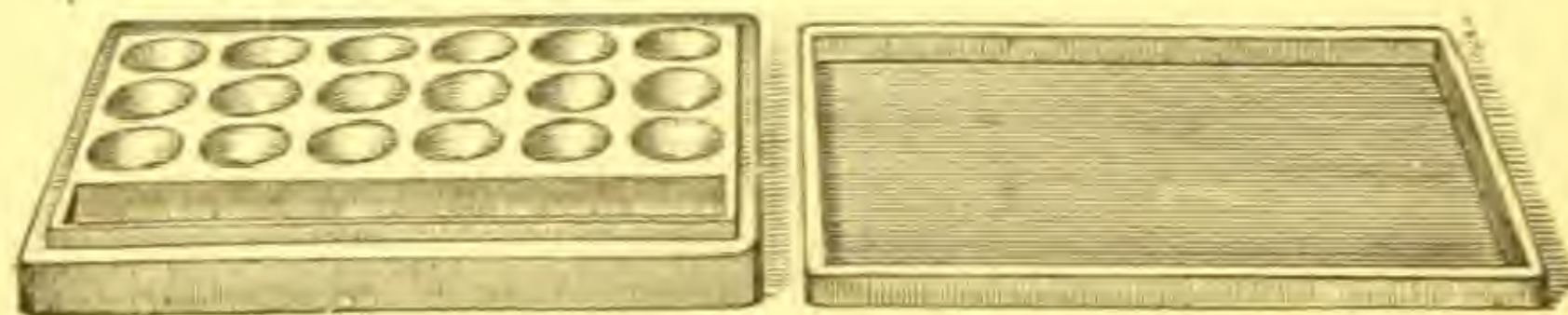
- Size, 6x6 Each,



- China Brush Rest, 5½ inches
Each, Per Doz.,

- Porcelain Cup, used for Liquid Bright Gold, Fat Oil,
etc.

Each Per Doz.



PALETTES
For China
Painting
Best Imported

- No. No. 1 Each Per Doz.
 1 China Palette, with 21 round recesses and cover, size 4½x7
 inches
 1½ China Palette, with 19 extra deep round recesses and two
 square sloped recesses for oils, with cover. In appearance like
 No. 1 illustrated

- No. Each Per Doz.
 2 China Palette, with
 24 round recesses
 and place for mix-
 ing colors, size 5x9
 inches

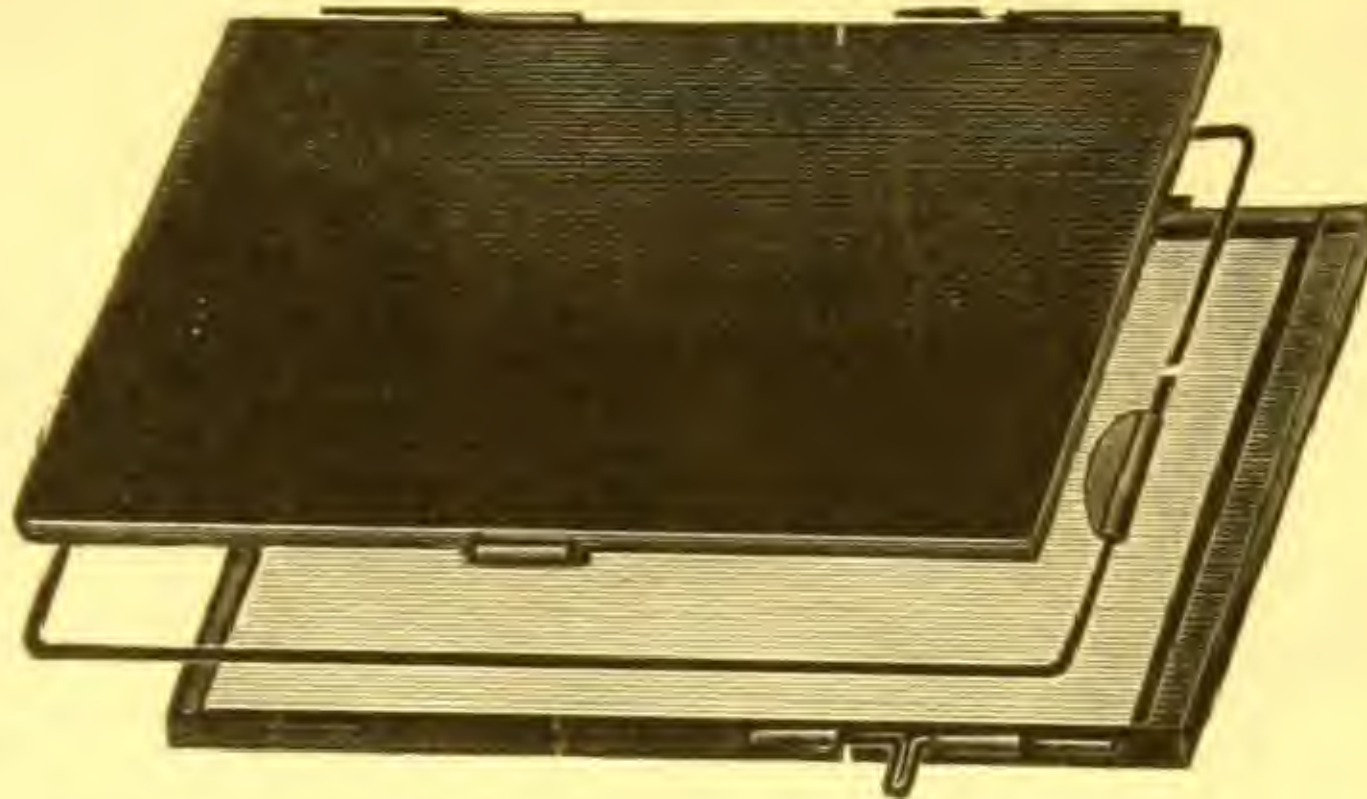


No. 2

CHINA PAINTING MATERIALS (Continued)

**THE "SPHINX" IMPROVED CHINA PAINTING
PALETTE BOX (Patented)**

With Removable Palette



Directions.—For the purpose of cleaning or replacing the Palette, in case of breakage, slide back the sleeve connecting and locking the two ends of the steel spring wire that holds the Palette in its place. By lifting up the two ends and pulling the wire out of its groove, from any one side, the Palette is easily removed and afterwards placed back in its former position in reverse manner.

Made of Heavy Japanned Tin, in two Sizes

Size	Each	Size	Each
9x13		6x7 inches, special size for gold.	

WEBER DUPLEX PALETTE (Patented)

FOR CHINA PAINTERS



Size when closed 6 1/8 x 13 1/4 inches

There are two separate mixing slabs of heavy opal glass and one tray at side for brushes, etc., practically two palettes in one.

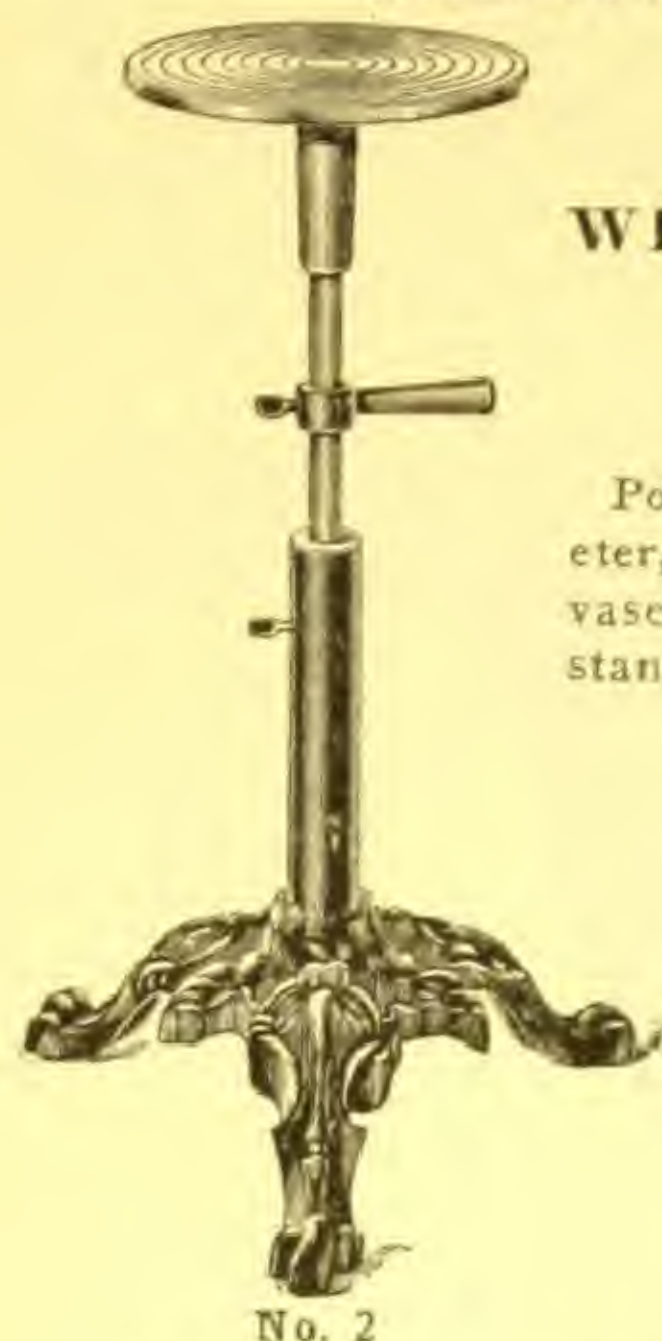
These slabs are each 6 inches by 6 inches, and while perfectly rigid when in use can be easily removed, being fitted with patented device for this purpose.

The material and workmanship are of the same high class that characterizes all our japanned tin ware.

Price, each Extra Slabs, each

CHINA PAINTING MATERIALS (Continued)

BANDING WHEELS



**WEBER BANDING WHEEL
No. 1**

FOR LINING CHINA

Polished Metal Disk, 6½ inches in diameter, with indented lines for centering vases, cups, etc., revolving on neat iron stand to use on tableEach,

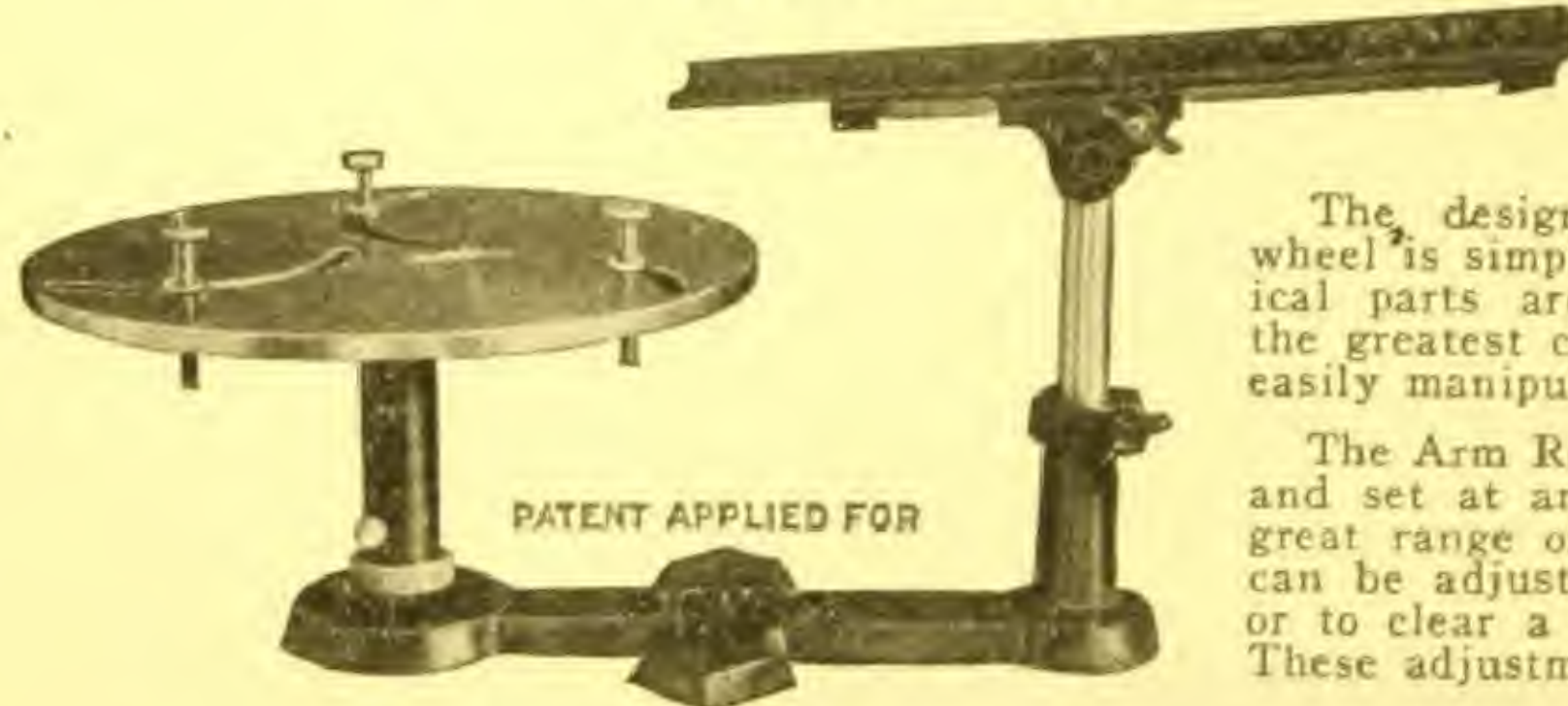


No. 1

**WEBER CHINA DECORATORS'
BANDING WHEEL, No. 2**

On heavy iron tripod to stand on floor, with polished metal disk, 8¼ inches diameter, turning on steel pivot. Set-screw to place high or lowEach,

**“STAR” SELF CENTERING COMBINATION BANDING
WHEEL AND ARM REST**



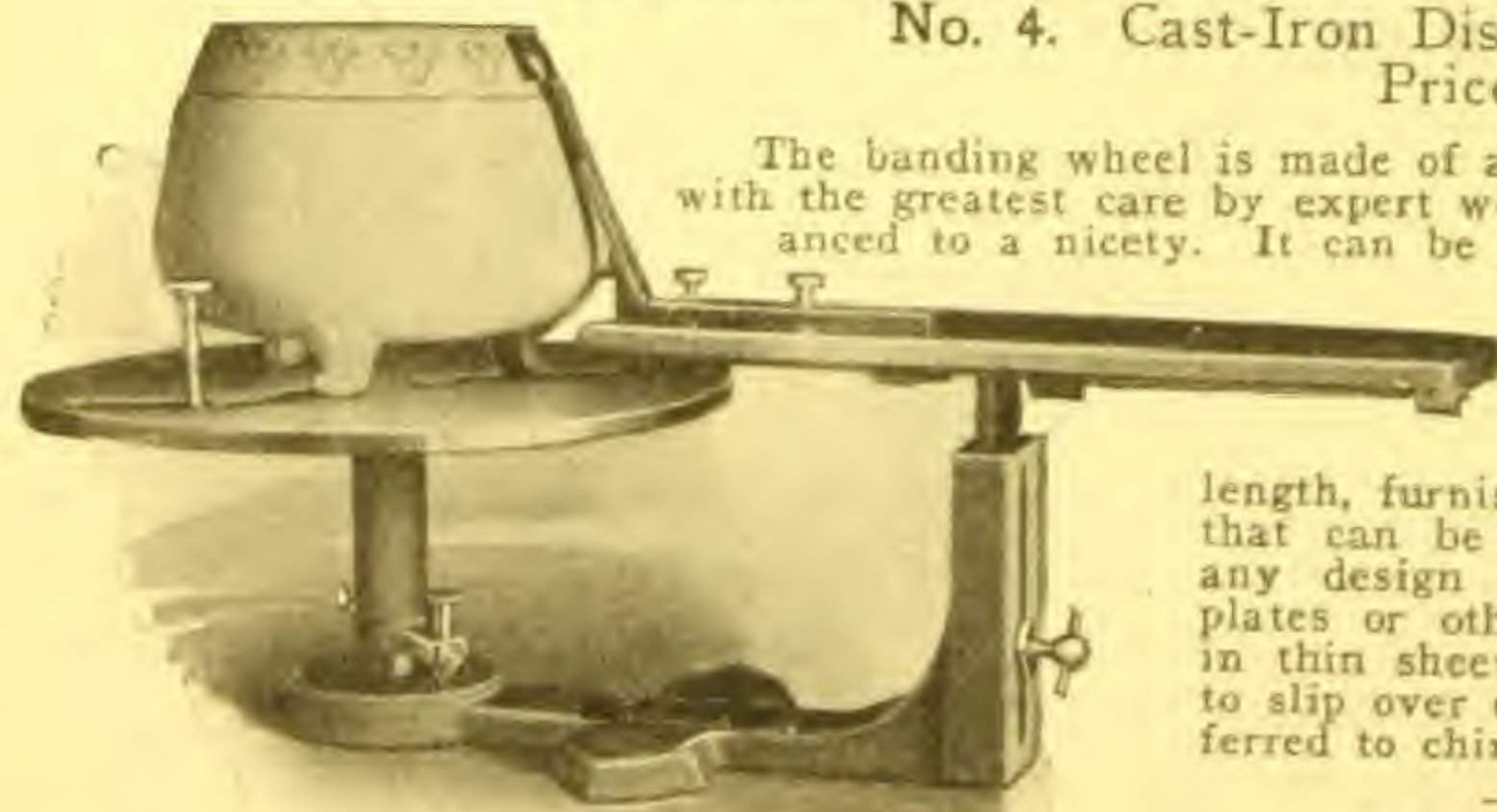
**No. 3. Grey Cast-Iron
Disk, 12-in. diameter.
Price,**

The design and construction of this wheel is simplicity in itself. The mechanical parts are indestructible, made with the greatest care, finely finished and very easily manipulated.

The Arm Rest can be raised and lowered and set at any angle desired, and has a great range of adjustment lengthwise. It can be adjusted to reach center of wheel or to clear a bowl 16 inches in diameter. These adjustments are made very quickly.

**“STAR” SELF CENTERING COMBINATION DIVIDING
BANDING WHEEL AND ARM REST**

**No. 4. Cast-Iron Disk, 12-inch diameter.
Price,**



The banding wheel is made of aluminum, finished and polished with the greatest care by expert workmen, perfectly true and balanced to a nicety. It can be rotated with the greatest ease, thereby insuring the drawing of the finest hairlines.

The Arm Rest is made of aluminum, highly polished, adjustable in height and length, furnished with pointed straight edge that can be used to draw radial lines or any design desired, accurately spaced on plates or other similar work. Designs cut in thin sheet copper or brass can be made to slip over end of straight edge and transferred to china as shown in cut.

KILNS FOR FIRING CHINA

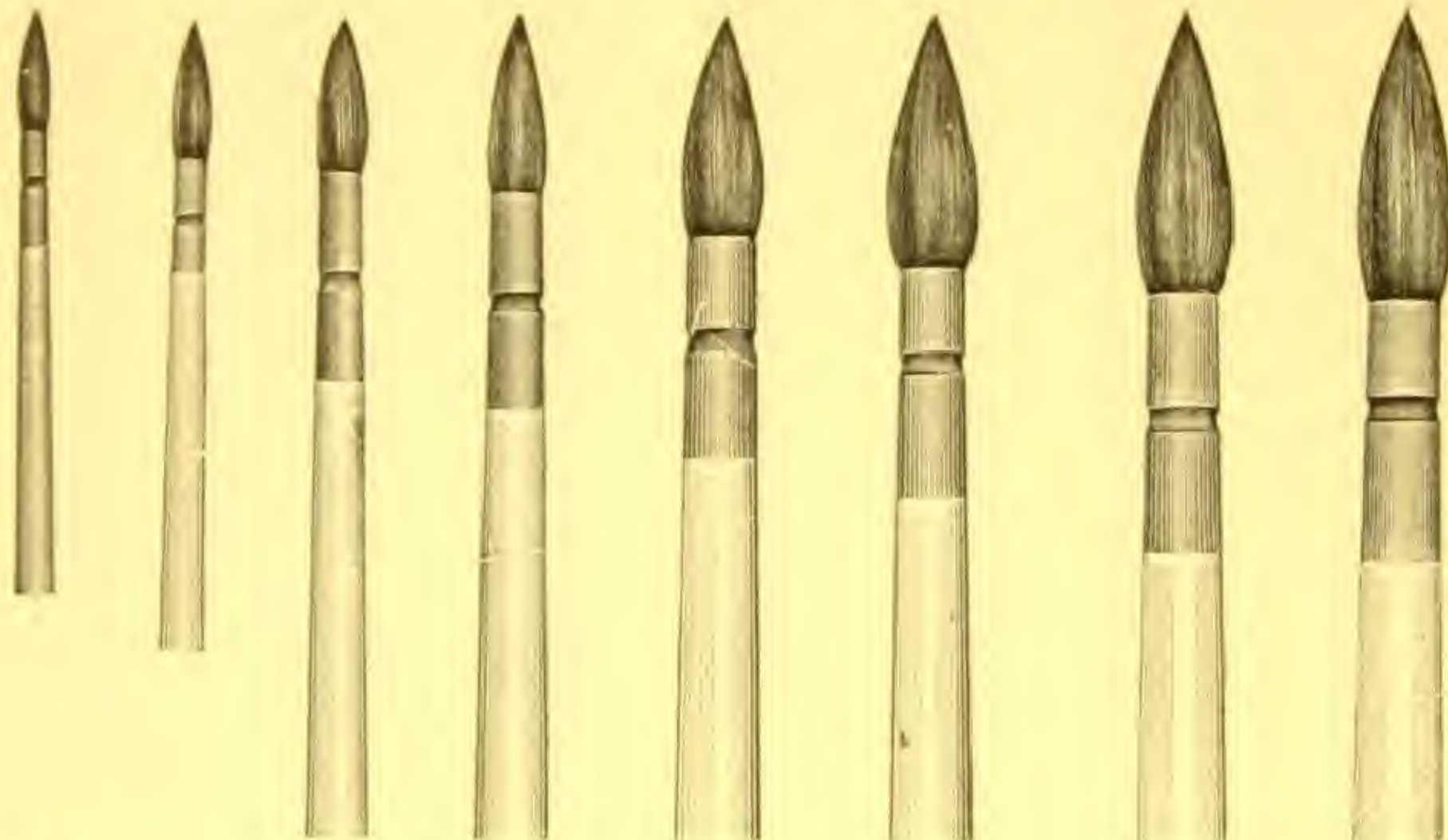
Quoted on request. Send for special circular

Brushes for China Painting

CAMEL-HAIR PENCILS

NOTE.—In Weber China Painting Brushes there is nothing but the very highest quality hair and workmanship. These brushes are not to be confused with those frequently offered in the market at much lower prices.

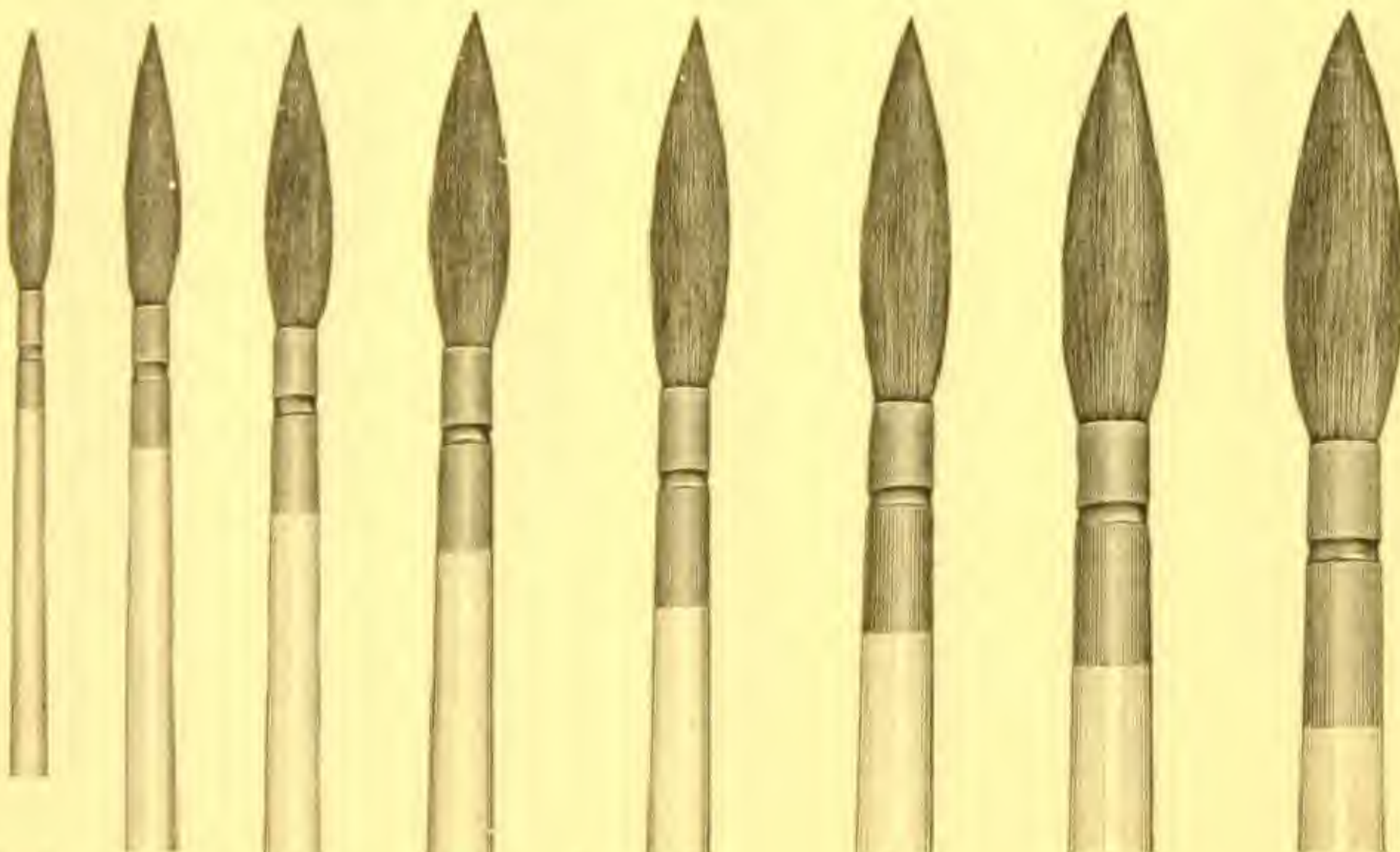
SERIES No. 88. "SHORT PAINTING"



Nos. 1 2 3 4 5 6 7 8

Nos.	1	2	3	4	5	6	7	8
Each								
Per dozen								

SERIES No. 90½. "LONG PAINTING"



Nos. 1 2 3 4 5 6 7 8

Nos.	1	2	3	4	5	6	7	8
Each								
Per dozen								

BRUSHES FOR CHINA PAINTING (Continued)

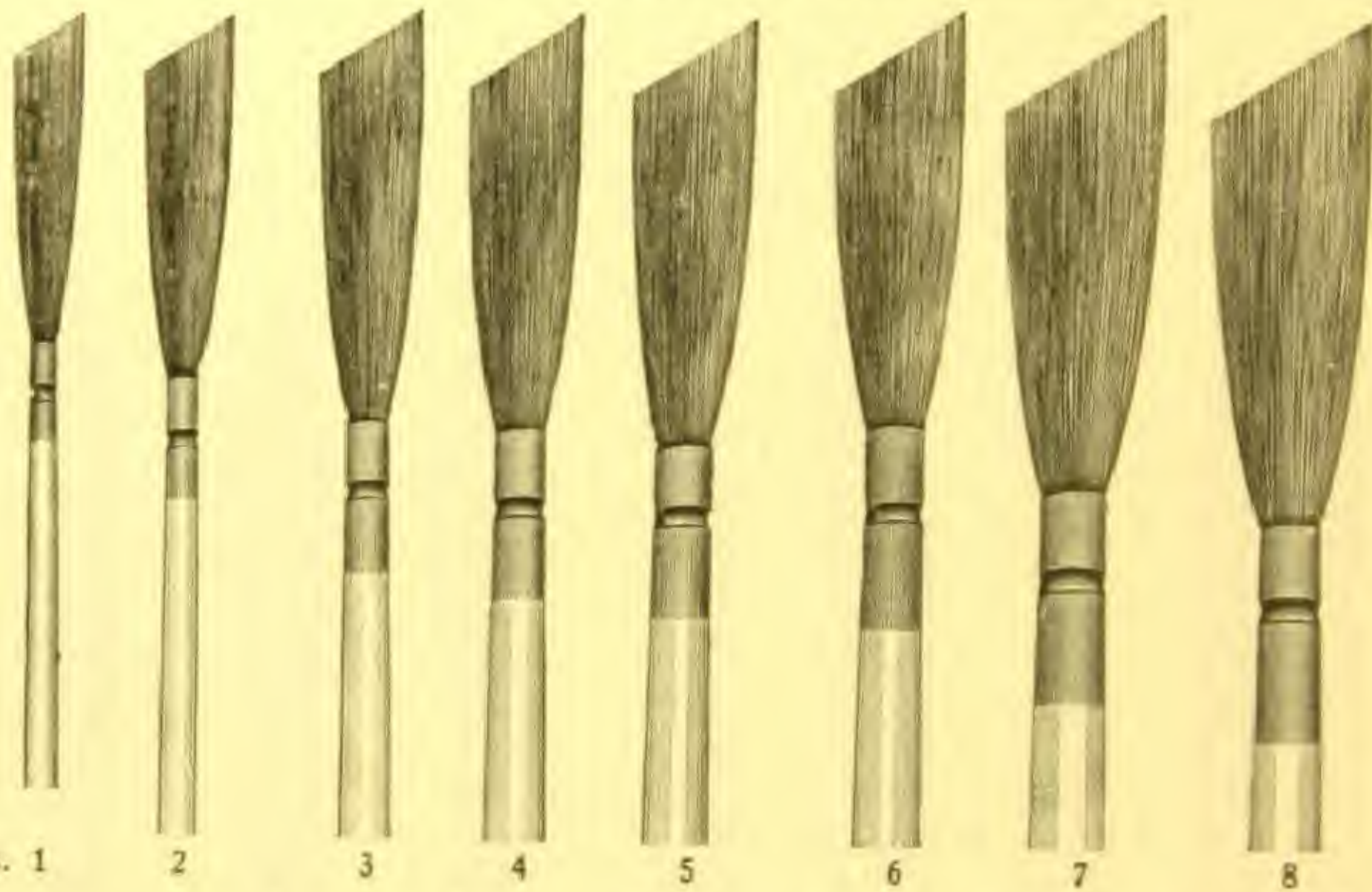
CAMEL-HAIR PENCILS (Continued)

SERIES No. 95. "SQUARE LINERS"



Nos.	1	2	3	4	5	6	7	8
Each								
Per dozen								

SERIES No. 96. "CUT OR SIDE LINERS"



Nos.	1	2	3	4	5	6	7	8
Each								
Per dozen								


BRUSH HANDLES

For Quill Brushes

Pointed Ends, Small, Medium, Thick, Cedar Wood, Plain Each Per Doz. Gross

BRUSHES FOR CHINA PAINTING (Continued)

SERIES No. 92. "OUTLINING OR LETTERING BRUSHES"

No. 2			No. 0		
No. 3			No. 1		
Nos.	00	0	1	2	3
Each					
Per dozen					
Per gross					

TRENTON TRACER



Each	
Per dozen	
Per gross	

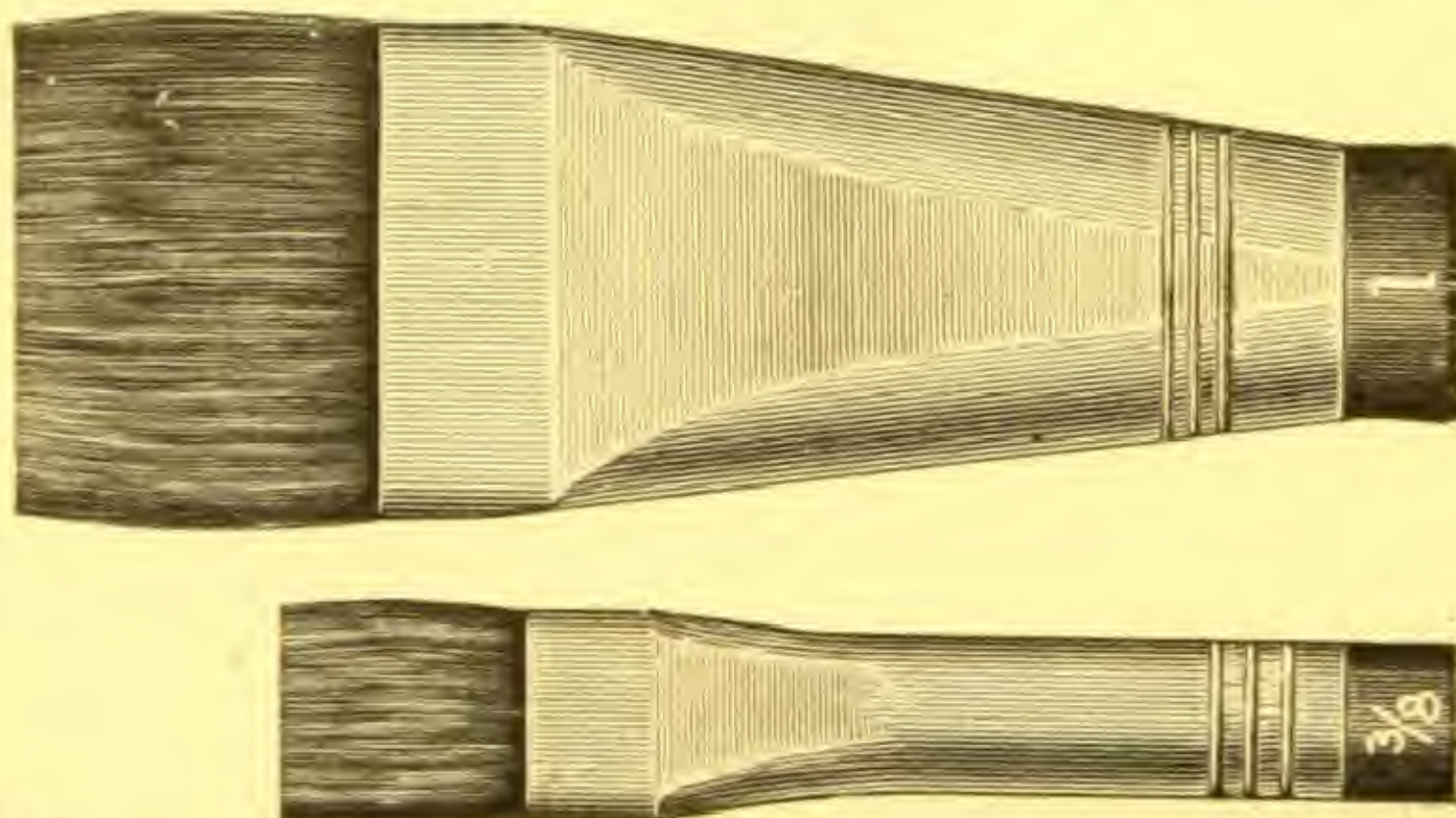
SERIES No. 93½. RED SABLE LINERS OR PASTE BRUSHES



No.	Each	Per Doz.
0		
1		
2		

RUSSIAN SABLE TINTING BRUSHES

Extra Thin and Short, in Ferrules on Handles



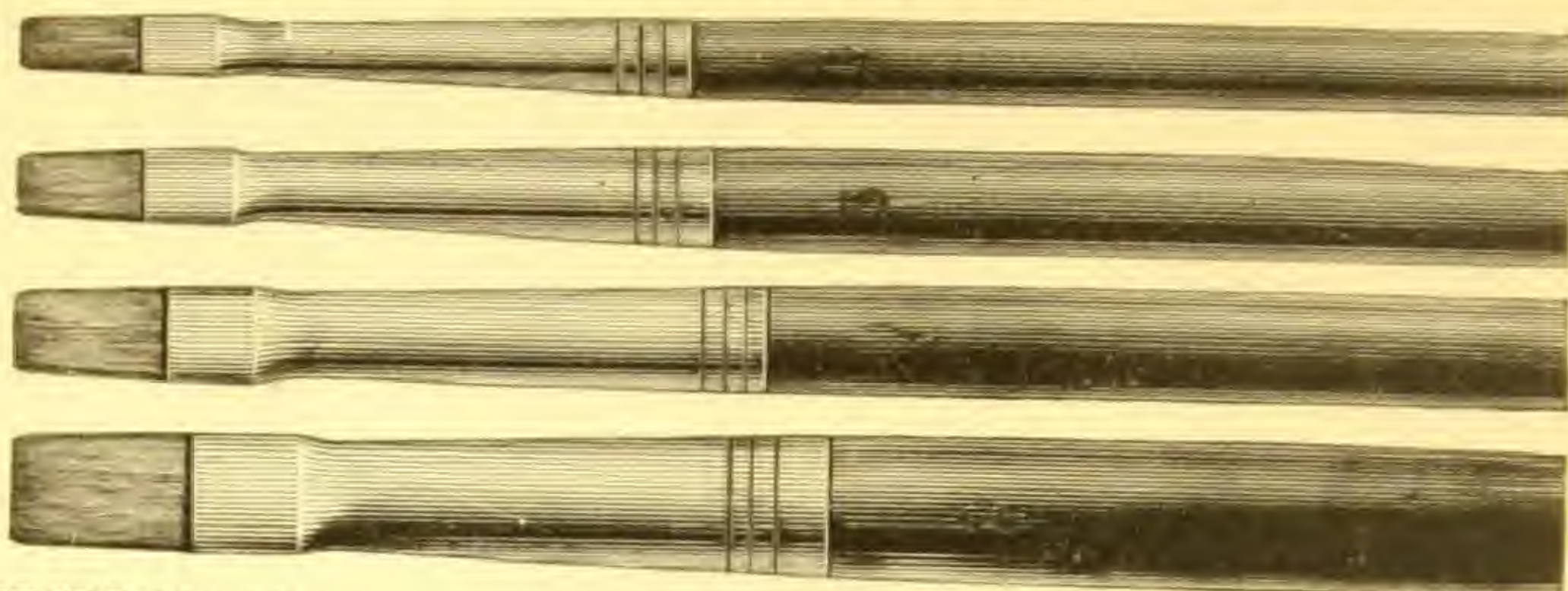
SERIES No. 66

Widths, inches	¼	⅜	½	¾	1
Each					
Per dozen					

BRUSHES FOR CHINA PAINTING (Continued)

RUSSIAN SABLE BRUSHES

Black Polished Handle, Fine Quality, Flat for Tinting

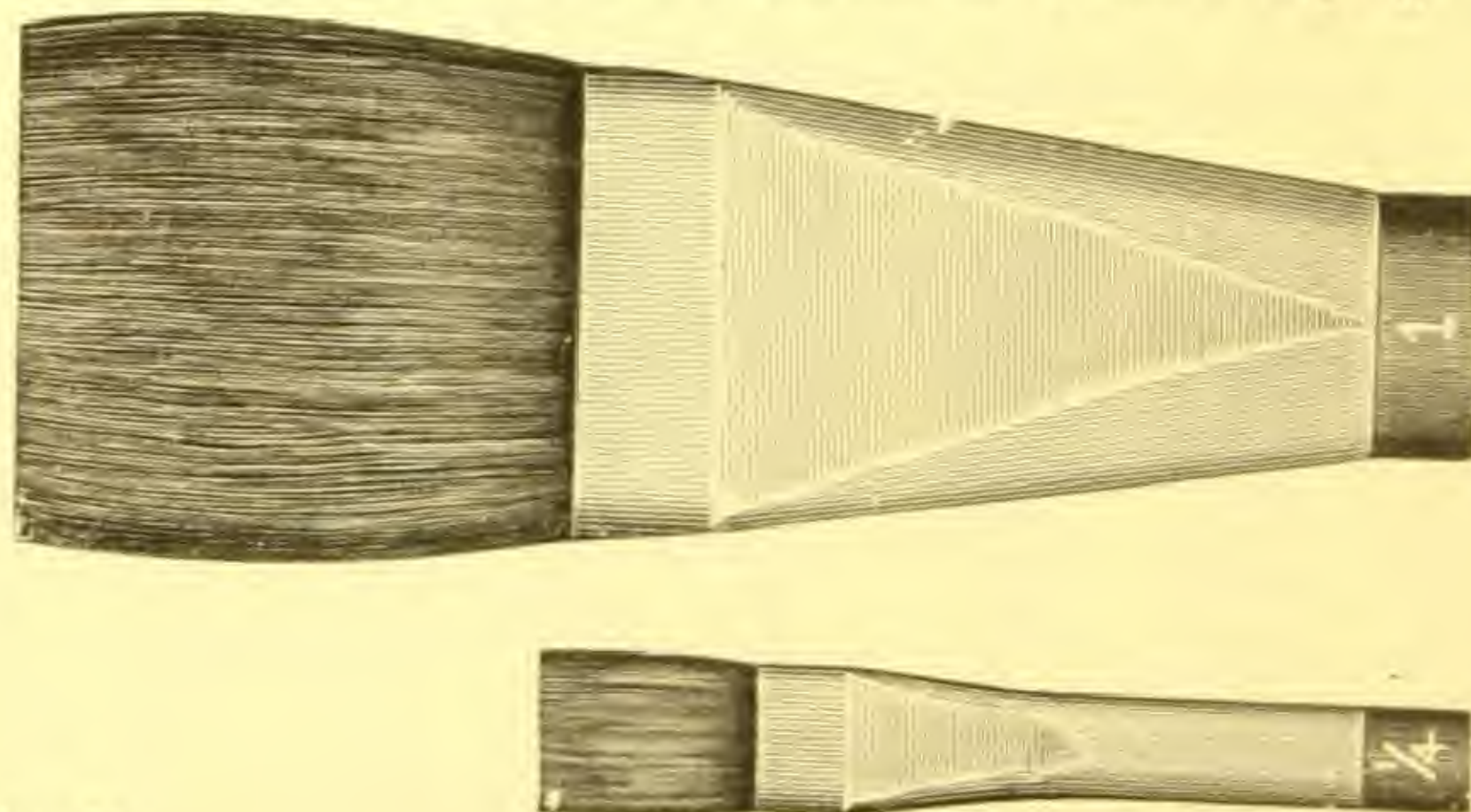


SERIES No. 66½

Size	1	2	3	4
Each				
Per dozen				

CAMEL-HAIR BRUSHES

Flat, Extra Thin, in Tin Ferrules for Ground Laying



SERIES No. 51

Width, inches	¼	½	¾	1
Each				
Per dozen				

FITCH STUBBERS



No.			Each	Per Doz.
61/00	Fitch Stubbers	.....	
63/00	" " smaller	.....	

BRUSHES FOR CHINA PAINTING (Continued)

FITCH STUBBERS (Continued)



No. 64 Fitch Stubbers, short Each Per Doz.

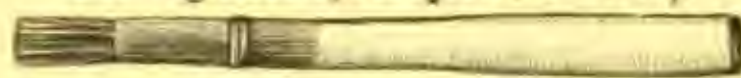


SERIES
No. 65

Fitch Lacquering, in Split Quills, size 1 Each Per Doz.
" " " " 2

GENUINE FRENCH FITCH-HAIR STIPLERS

In Quills, Square Top

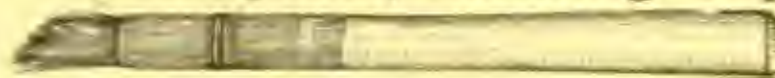


SERIES
No. 99



Nos. 2 4 6 8 10 12
Each
Per dozen

In Quills, Slanting Top



SERIES
No. 0100



Nos. 2 4 6 8
Each
Per dozen

On Handles, Deer-Foot Shape



SERIES
No. 0101

Nos. 2 4 6 8 10 12
Each
Per dozen

SERIES No. 0101b. On Handles, Square Top

Nos. 2 4 6 8 10 12
Each
Per dozen

Weber Artist Soft Pastels

Weber Artist Pastels are prepared only from the finest quality, chemically pure pigments possessing the same permanent and durable, physical and chemical properties common to other Weber Artist Colors.

Artist Pastels may be applied to any surface which has sufficient "tooth" or texture to which the Pastels will readily adhere. Weber Artist Pastel Boards, Paper and Canvas have especially prepared surfaces (in Fine Fibre, Velvet and Marble Dust finishes) which assure pleasant working qualities, together with the most permanent and brilliant results.

Weber Artist Pastels are very fragile, as are all high quality pastels, and when packed by us are in unbroken condition. Some sticks are occasionally received broken, which however is of no detriment to the pastel as many Artists prefer small pieces rather than the whole stick.

All separate colors of Weber Pastels may be purchased singly, being made in four tints of each color, numbering 1, 3, 5, 7. Number 1 representing the deepest, number 7 the palest tint.

Weber Artist Pastels are made in two grades, Soft and Half Hard. The Soft Pastel is for general use, the Half Hard being usually employed for detail work.

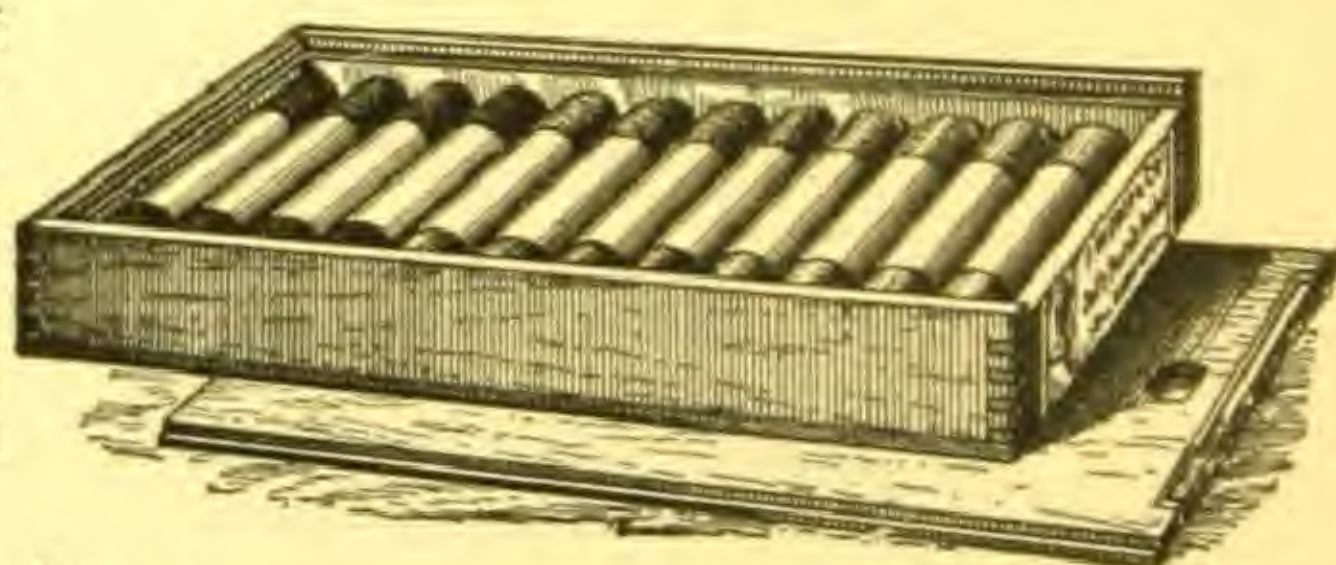
In order to fix the pastel permanently, an application of Weber Fixatif sprayed on with an atomizer will prevent the drawing from smearing or rubbing off and will permit of considerable handling, without danger to the painting.

The Student is referred to "A Treatise on Pastel Painting," by Goupil, in which much valuable information and help in the technique of pastel painting is given.

Finished Pastel Paintings should always be framed under glass.

LARGE OR FULL SIZE, SINGLE COLORS

Put up in wooden boxes of twelve pastels, either of one color assorted in four tints, Nos. 1-3-5-7, or of one tint only. Each color is graded in four tints, of which No. 1 is the deepest. Intermediate tints made to order in minimum quantities of at least six dozen sticks.



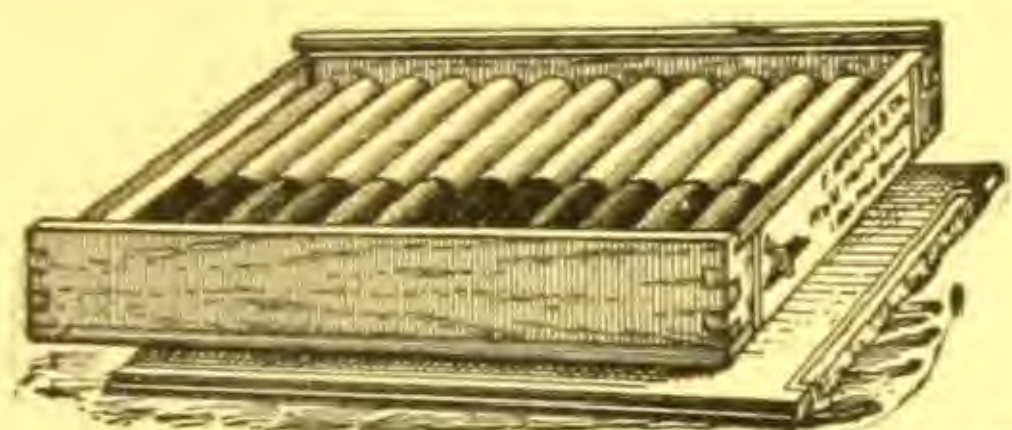
	No.	Each	Per Doz.
White			
Black			
GREYS			
Black Grey	1-3-5-7		
Blue Grey	1-3-5-7		
Brown Grey	1-3-5-7		
BROWNS			
Brown Red	1-3-5-7		
Burnt Ochre (Lt. Red)	1-3-5-7		
Burnt Umber	1-3-5-7		
Raw Umber	1-3-5-7		
GREENS			
Blue Green (Emerau- de Gr.)	1-3-5-7		

	No.	Each	Per Doz.
Chrome Green (Yel- low Gr.)	1-3-5-7		
Emerald Green	1-3		
" "	5-7		
" " asst.	1-3-5-7		
Olive Green	1-3-5-7		
Terre Verte	1-3-5-7		
BLUES			
Cobalt Blue	1-3		
" "	5-7		
" " asst.	1-3-5-7		
Ultramarine Blue	1-3-5-7		
Prussian Blue	1-3-5-7		
Violet	1-3-5-7		

WEBER ARTIST SOFT PASTELS (Continued)

	No.	Each	Per Doz.		No.	Each	Per Doz.
REDS							
Flesh Ochre (Ochre and Vermilion)	1-3-5-7			Indian Red	1-3-5-7		
Saturn Red	1-3-5-7			Red Brown, Extra Deep	1-3		
Vermilion	1-3			Red Brown, Extra Deep	5-7		
"	5-7			Red Brown, Extra Deep, assorted	1-3-5-7		
" assorted	1-3-5-7			YELLOWS			
Crimson Lake	1-3			Yellow Ochre	1-3-5-7		
"	5-7			Naples Yellow	1-3		
" asst.	1-3-5-7			"	5-7		
Madder Lake (Rose Madder)	1-3			" asst.	1-3-5-7		
Madder Lake (Rose Madder)	5-7			Chrome Yellow	1-3-5-7		
Madder Lake (Rose Madder), asst.	1-3-5-7			" Orange	1-3-5-7		
Carmine	1-3			Cadmium Yellow	1-3		
"	5-7			"	5-7		
" assorted	1-3-5-7			" asst.	1-3-5-7		

WEBER ARTIST HALF HARD PASTELS



Each color is made in four tints, Nos. 1-3-5-7, of which No. 1 is the deepest.

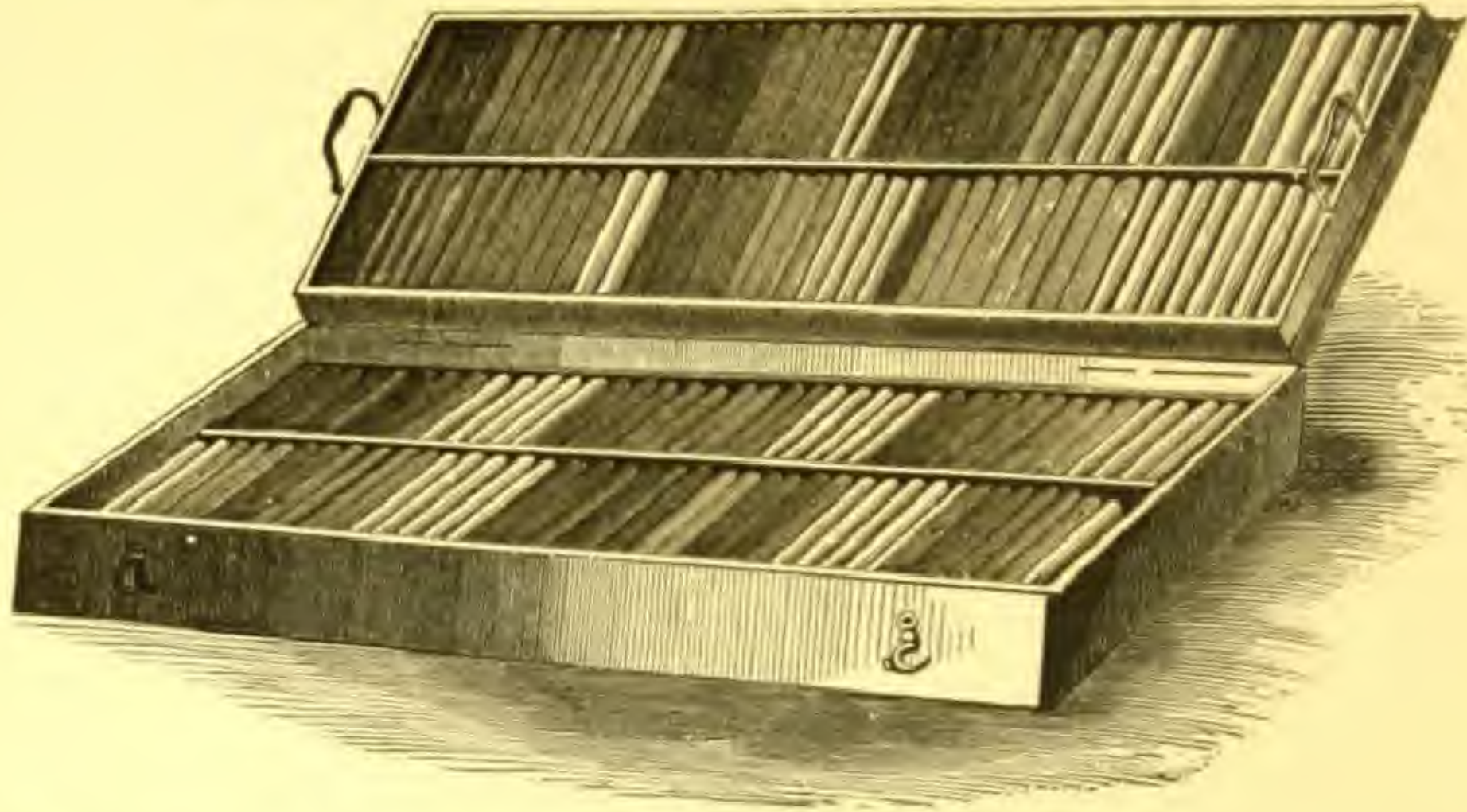
Each color is put up in a wooden box of 12 pastels, assorted, or of one tint only.

	No.	Each	Per Doz.		No.	Each	Per Doz.
White				REDS			
Black				Flesh Ochre	1-3-5-7		
GREYS				Indian Red	1-3-5-7		
Black Grey	1-3-5-7			Saturn Red	1-3-5-7		
Blue Grey	1-3-5-7			Red Brown, Extra Deep	1-3		
Brown Grey	1-3-5-7			Red Brown, Extra Deep	5-7		
BROWNS				Red Brown, Extra Deep, assorted	1-3-5-7		
Burnt Ochre	1-3-5-7			Carmine	1-3		
Raw Umber	1-3-5-7			"	5-7		
Burnt Umber	1-3-5-7			" assorted	1-3-5-7		
Brown Red	1-3-5-7			Vermilion	1-3		
Burnt Sienna	1-3-5-7			"	5-7		
GREENS				" assorted	1-3-5-7		
Chrome Green (Yellow Gr.)	1-3-5-7			Madder Lake Aliz.	1-3		
Emeraude Green (Blue Green)	1-3-5-7			" " "	5-7		
BLUES				assorted	1-3-5-7		
Prussian Blue	1-3-5-7			YELLOWS			
Ultramarine Blue	1-3-5-7			Chrome Yellow	1-3-5-7		
Cobalt Blue	1-3			Yellow Ochre	1-3-5-7		
"	5-7						
" asst.	1-3-5-7						
Violet	1-3-5-7						

For Fixatifs, see page 146

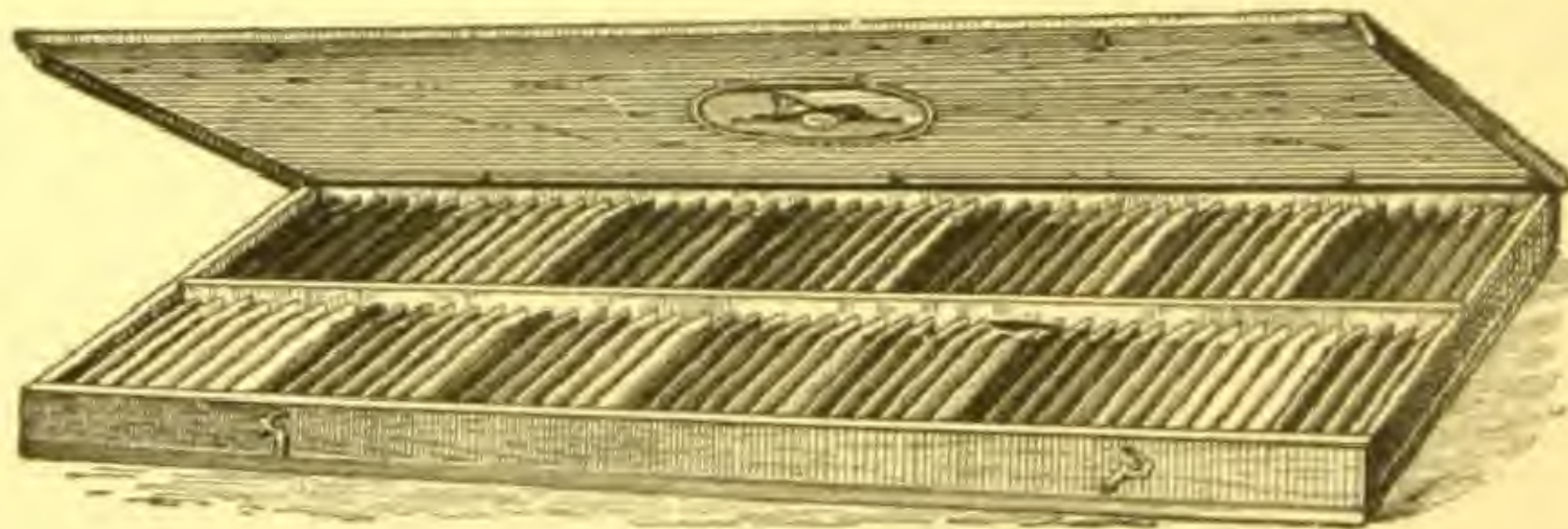
Pastels Assorted in Boxes

WEBER SOFT PASTELS IN FLAT WHITE WOOD BOXES



No.		Per Box
6	With 30 assorted Pastels, small size sticks	
5	" 44 assorted Pastels, small size sticks	
4	" 56 assorted Pastels, including Carmine, small size sticks	
3	" 66 assorted Pastels, including Carmine, full size sticks	
2	" 130 assorted Pastels, including Carmine, full size sticks	
1	Double bottom, 164 assorted Pastels, including Carmine, full size sticks	
00	Double bottom, 300 assorted Soft Pastels, including Carmine, full size sticks	

WEBER HALF-HARD PASTELS IN FLAT WHITE WOOD BOXES



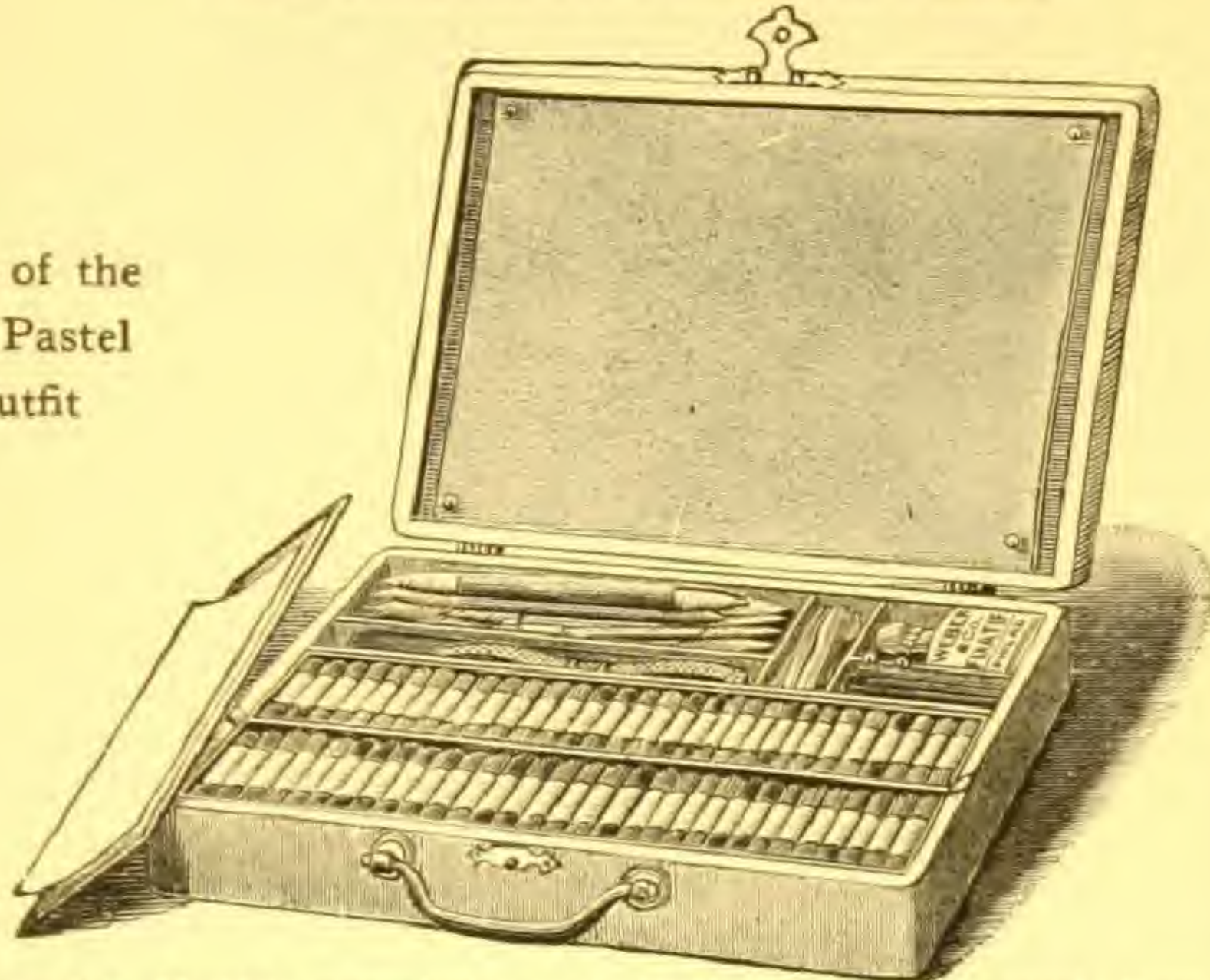
No.		Per Box	No.		Per Box
25	With 25 Crayons, assorted,		75	With 75 Crayons, assorted,	
36	" 36 " "		100	" 100 " "	
50	" 50 " "		150	" 150 " "	

Goupil, "Treatise on Pastel Painting." In handbook form; valuable for beginners

P A S T E L O U T F I T S

Filled Complete for Painting in Pastels

Illustration of the
"Amateur" Pastel
Painting Outfit

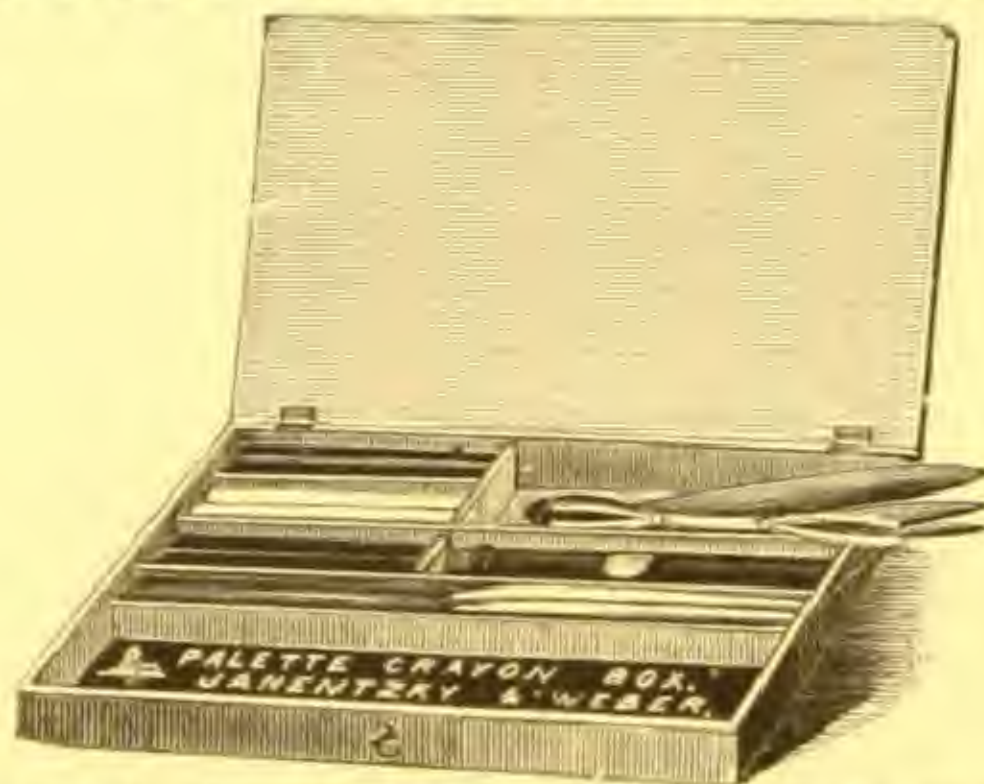


Each

The "Amateur's" Outfit, consisting of Polished Maplewood Box, fitted with tray, having two divisions for Pastels, inside measurement of box 8x10½x1½ inches. The box contains 58 Weber Soft Pastels, assorted fine colors, bottle of Fixatif, Folding Tin Atomizer, 2 Leather Stumps, 4 Grey Paper Stumps, 6 Tortillons, Pointed Rubber, Brass Crayon Holder, 3 Black Conté Crayons, 6 Thumb Tacks, 2 pieces Pastel Paper and piece of Chamois Leather

The "Scholar's" Outfit, consisting of Polished Maplewood Box, with fancy Brass Handle and Fastener, fitted with divisions for materials and tray with lid for Pastels, inside measurement of Box 6x10½x1½ inches. The box contains 29 Weber Soft Pastels, assorted colors, bottle of Fixatif, Folding Tin Atomizer, Leather Stump, 3 Grey Paper Stumps, 3 Tortillons, Brass Crayon Holder, Pointed Rubber, 2 Black Conté Crayons, 6 Thumb Tacks, 2 pieces Pastel Paper and piece of Chamois Leather

P A L E T T E - C R A Y O N B O X



Polished wooden case, with thumb-hole, and chamois mounted on the inside of lid, containing an assortment of Crayons, Sauce Stumps, Crayon Holder, etc.Per box,

GIRAULT'S SOFT PASTELS

In Flat White-Wood Boxes

No.			Per Box
6	$\frac{1}{2}$ size,	with 30 Crayons, assorted colors	
5	$\frac{1}{4}$ " Ordinary,	44 Crayons, assorted colors	
4	$\frac{1}{4}$ " fine,	56 Crayons, assorted colors, with Carmine	
3	$\frac{1}{4}$ " " 66	" " " " " " " "	
2 $\frac{1}{2}$	$\frac{1}{4}$ " " 90	" " " " " " " "	
2	Full size,	130 Crayons, assorted colors, with Carmine	
1	Double bottom,	164 Crayons, assorted colors, with Carmine	
00	" " 3 rows,	300 Crayons, assorted colors, with Carmine,	
000	Treble bottom,	soft and half-hard pastels, 378 Crayons, assorted	

GIRAULT'S HALF-HARD PASTELS

			Per Box
25	$\frac{1}{2}$ size,	with 25 Crayons, assorted colors	
36	" " 36	" " " " " " " "	
50	" " 50	" " " " " " " "	
75	" " 75	" " " " " " " "	
100	Full size,	with 100 Crayons, assorted colors	
150	" " 150	" " " " " " " "	
200	Double bottom,	with 200 Crayons, assorted colors	

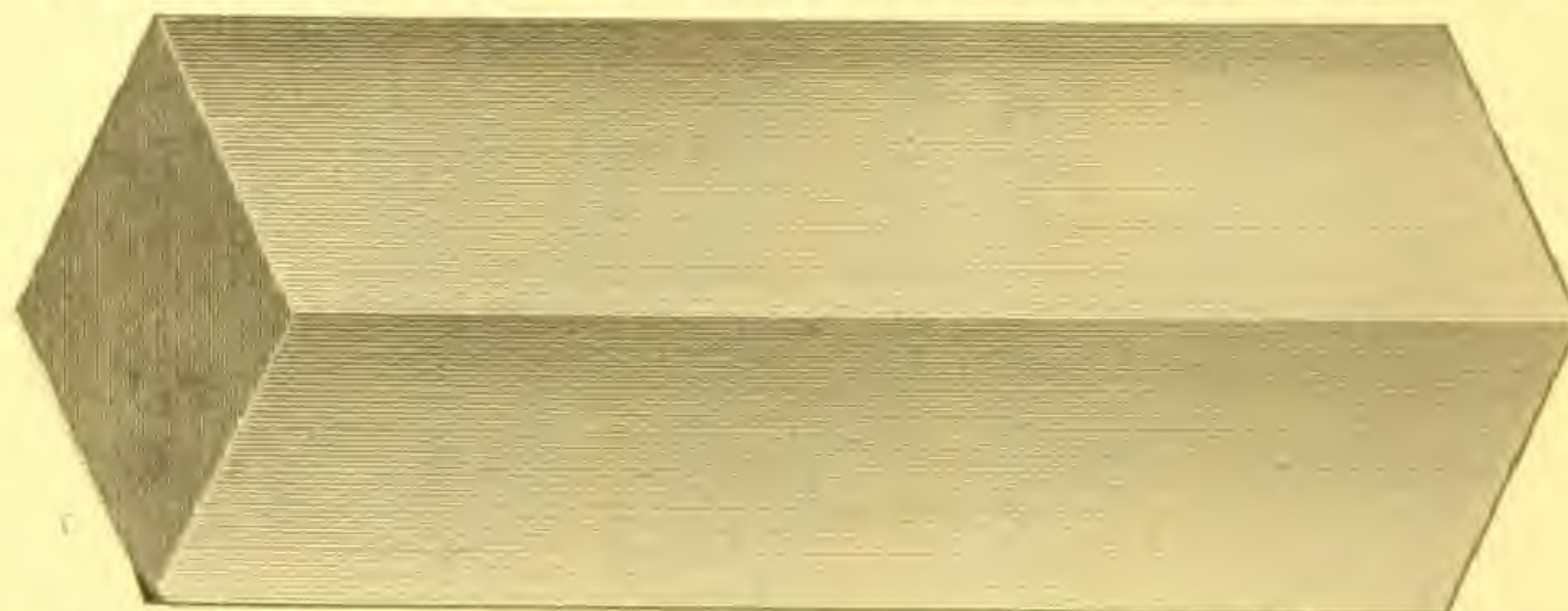


FRENCH HARD PASTELS

In Round Paper Boxes

		Ordinary Grade	Superfine Grade
		Per Doz.	Per Doz.
		Per Box	Per Box
12	Colors, in box	....	....
18	" " " "	....	....
24	" " " "	....	....
30	" " " "	....	....
36	" " " "	....	....
48	" " " "	....	....

LECTURERS' CHALK CRAYONS



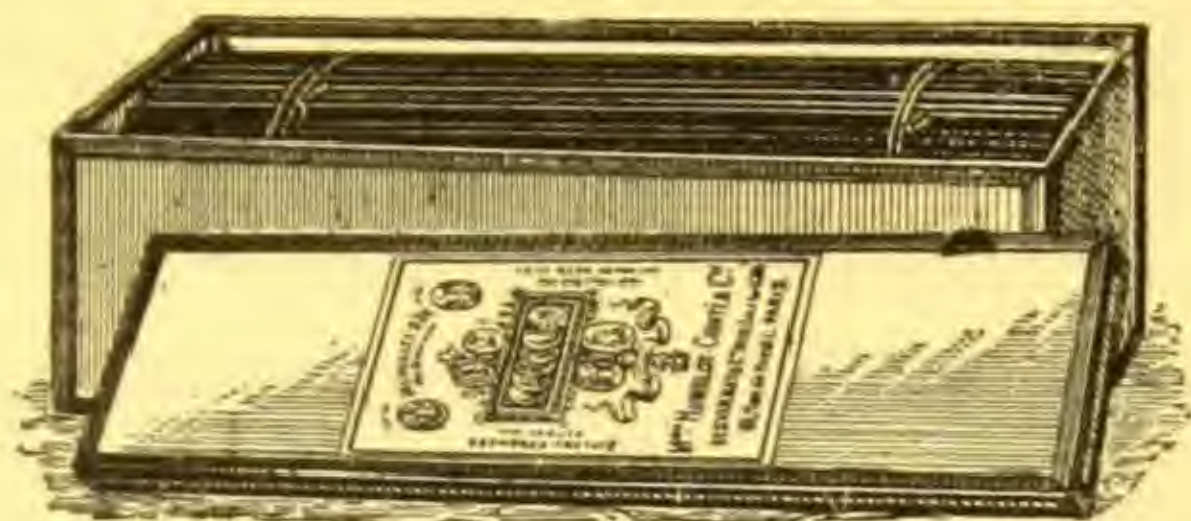
Made in sizes $\frac{1}{2} \times \frac{1}{2} \times 3$ inches and $1 \times 1 \times 3$ inches, in the following colors:

Ultramarine Blue	Medium Green	Magenta	Crimson
Light Blue	Dark Green	Umber	Grey
Medium Blue	Light Yellow	Dark Red	Black
Dark Blue	Medium Yellow	Purple	Flesh
Light Green	Dark Yellow	Scarlet	Dull Flesh

White, size $\frac{1}{2} \times \frac{1}{2} \times 3$ inches,	2 dozen in box	.....
Crimson and Scarlet, $\frac{1}{2} \times \frac{1}{2} \times 3$ inches,	2 dozen in box	.....
All other Colors, $\frac{1}{2} \times \frac{1}{2} \times 3$ inches,	2 dozen in box	.....
White, size $1 \times 1 \times 3$ inches,	1 dozen in box	.....
Crimson and Scarlet, $1 \times 1 \times 3$ inches,	1 dozen in box	.....
All other Colors, $1 \times 1 \times 3$ inches,	1 dozen in box	.....

Per Box Per Stick

CHARCOAL



- | No. | | Per Box |
|-----|--|---------|
| 1 | Ordinary, French, 6 inches long, 50 sticks to box, green edged | |
| 2 | Vine, thin sticks, 6 inches long, 25 sticks to box, blue edged | |
| 3 | Berville Venetian, extra dur (extra hard), 6 inches long, 50 sticks to box, blue edged | |
| 4 | Berville, small, Petit Buisson, soft, 50 sticks to box, gray box | |
| 5 | Berville, large, Gros Buisson, very soft, 30 sticks to box, gray box .. | |
| 6 | P. A. Willow, small, Petit Buisson, 50 sticks to box, yellow edged.. | |
| 7 | P. A. Willow, medium, Moyen Buisson, 50 sticks to box, red edged.. | |
| 8 | P. A. Willow, large, Gros Buisson, 50 sticks to box, blue edged | |
| 9 | P. A. Venetian, 50 sticks to box, orange edged | |
| 10 | Conté Venetian, 50 sticks to box, orange edged | |
| 11 | Conté Fusains Buisson pour Dessin, 50 sticks to box, maroon edged.. | |
| 12 | Rouget, extra fine, ends of sticks wrapped in foil, No. 1 hard, No. 2 medium, No. 3 soft, 25 sticks to box, green box, red edged | |
| 15 | Large sticks, $\frac{3}{4}$ x8 inches, 50 sticks to box, green box | |
| 16 | (Formerly No. 7), large sticks, $\frac{1}{2}$ x8 inches, 50 sticks to box | |
| 17 | (Formerly No. 8), extra large sticks, $\frac{3}{4}$ x8 inches, 25 sticks to box ... | |

CHARCOAL, CRAYON AND PASTEL POINTER

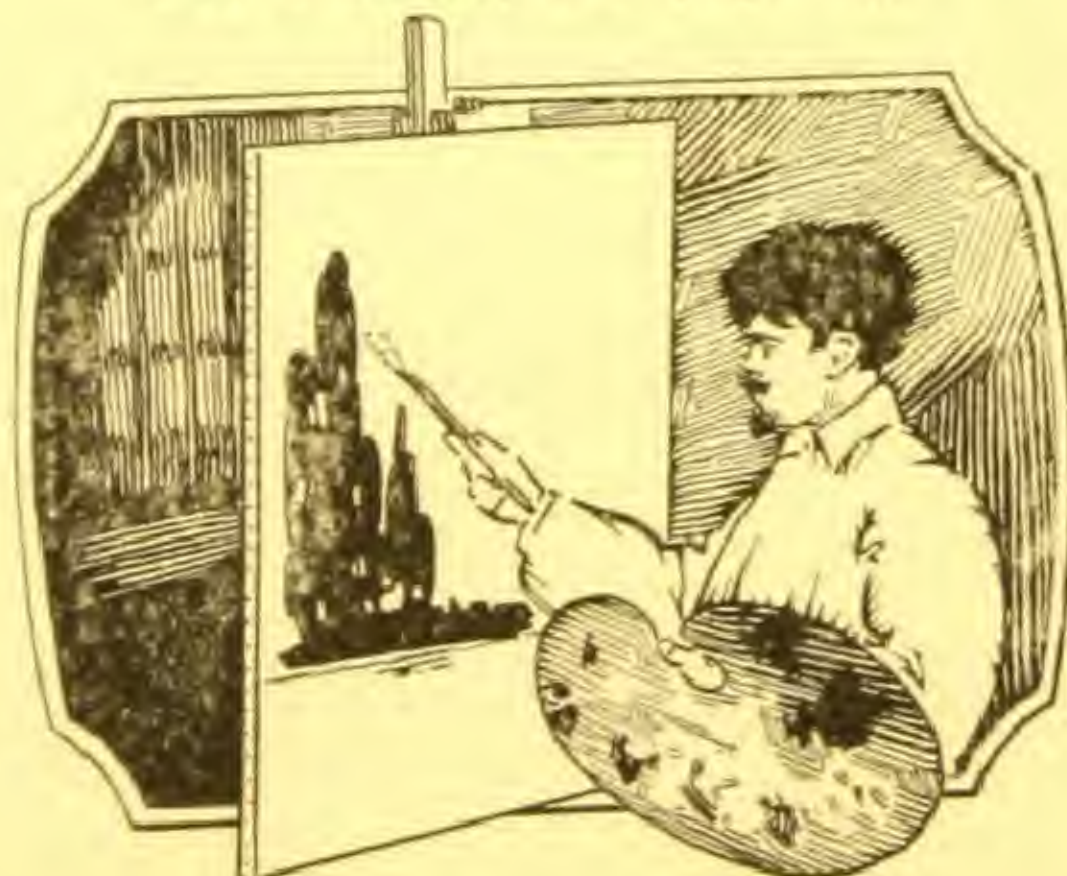


The difficulty heretofore experienced to point a Charcoal Stick, Crayon or Pastel Crayon by means of a knife, sand paper or other contrivance, has been most satisfactorily overcome by this simple Pointer, and the saving of material is quite a feature of its use.

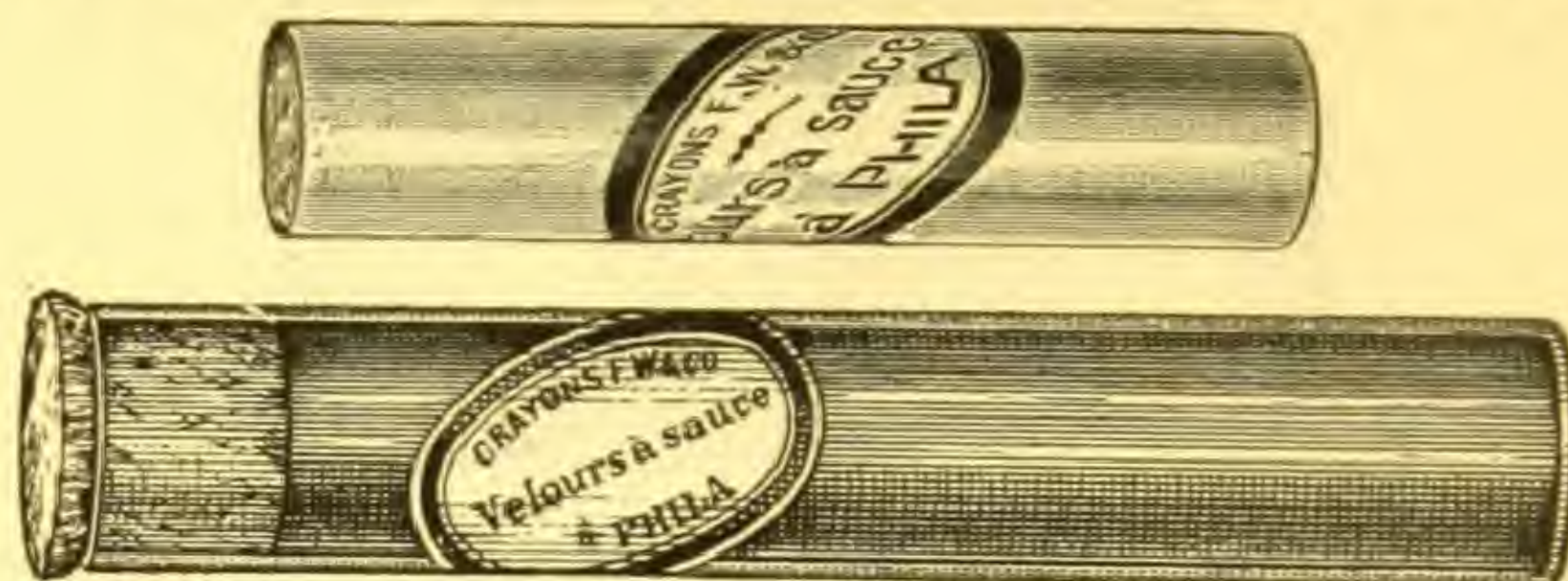
Directions.—Hold the Pointer firmly between the first three fingers of the left hand and turn the article to be pointed between the thumb and fore-finger of the right hand forward and backward in quick motion, pressing it slightly through the opening of the same against the conical-set knives.

Each Dozen

For Fixatifs, see page 146



CRAYONS AND SAUCE CRAYONS



	Each	Per Doz.	Per Gross
Weber "Philadelphia" Sauce Crayon, a deep rich bluish black, wrapped in foil, packed 3 dozen in a box...			
Weber "Sphinx" Sauce Crayons, a deep rich brownish black wrapped in foil, packed 3 dozen in a box...			
Weber Sepia Sauce Crayons, wrapped in foil			
Conté, Sauce, Velvet, wrapped in foil			

CONTÉ CRAYONS. No. 1, Hard. No. 2, Medium. No. 3, Soft
Small Sticks, 3 Inches Long, Packed in Boxes of 1 Dozen Sticks,
12 Boxes (1 Gross) to Packages

	Each	Per Doz.	Per Gross
Conté, square, black, Nos. 1, 2, 3			
Conté, " red			
Conté, " white			
Conté, " bistre (or sepia)			
Conté, round, black, Nos. 1, 2, 3			
Conté, " white, Nos. 1, 2, 3			
Conté, " red			

CRAYONS IN WOOD

	Each	Per Doz.	Per Gross
Conté, in wood, black, No. 1, hard, ordinary quality ..			
Conté, " " " No. 2, medium, ordinary quality,			
Conté, " " " No. 0, extra fine, very hard ...			
Conté, " " " No. 1, " " hard			
Conté, " " " No. 2, " " medium			
Conté, " " " No. 3, " " soft			
Conté, " " " velvet (Velour)			
Conté " " white			
Conté, " " sanguine (blood red)			
Weber, in plain cedar, very fine quality, hard, medium and soft			
Wolff's Carbon Pencils, in wood, smooth cedar finish, 2h, h, hb, b, bb			
3b			
Weber white soapstone, in plain cedar wood			

LITHOGRAPHIC CRAYONS

	Per Doz.	Per Gross
Lemercier's, Nos. 1, 2, 3		
Vanhymbeck's, Nos. 1, 2, 3		
Currier's, Nos. 1, 2, 3		
Korn's, Nos. 00, 0, 1, 2, 3, 4		
Korn's Lithographic Crayon Pencils, Nos. 1, 2, 3, 4.. Each,	Per Doz.	


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS
BALTIMORE
F. WEBER CO., PHILA. No. 5505 SUSSNER POLYCOLOR No. 49

WEBER-SUSSNER COLORED CRAYON PENCILS

These Crayon Pencils are of exceptionally high quality. The Crayons are well made and graded and encased in cedar. Artists, Architects and Engineers will find them of great value in colored crayon work.

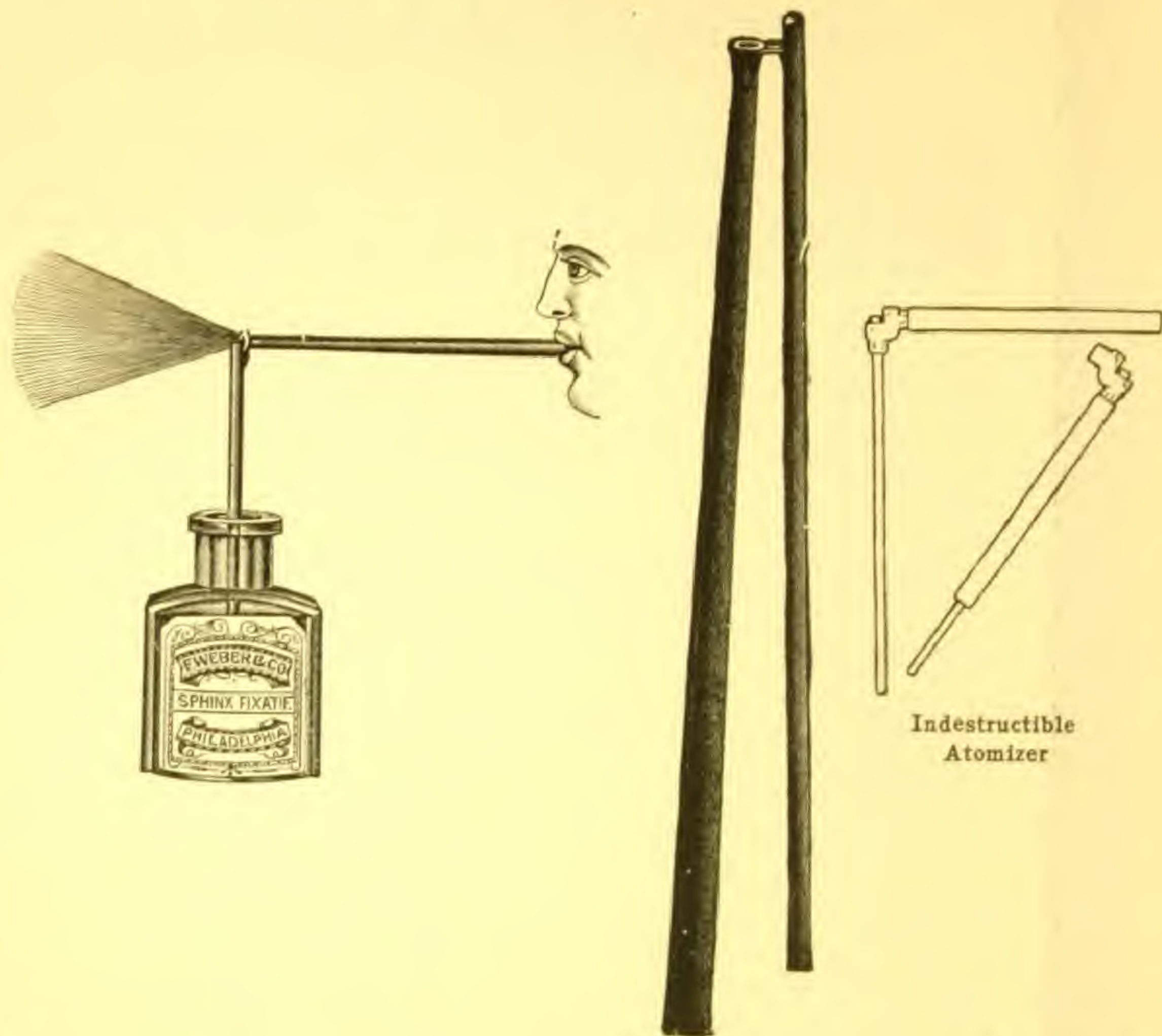
No.		Each	Per Doz.
5505	Weber/Sussner Colored Crayon Pencils in wood, 7 inches long, Superfine Quality, made in 50 different colors		

SCALE OF THE COLORS

00 Scarlet	32 Red Ochre
1 White	33 Deep Chrome Yellow
2 Light Chrome Yellow	34 Blue Green
3 Light Blue	35 Blue Violet
4 Orange	✓36 Dark Grey
5 Vandyke Brown	37 Light Grey
✓7 Yellow Ochre	38 Mineral Blue
8 Carmine Rose	39 Olive Green, Medium
11 Light Green	✓40 Light Red
12 Vermilion	41 Light Carnation
13 Dark Green	42 Light Ochre
14 Red Brown	43 Light Rose
15 Olive Green, Light	44 Dark Carnation
16 Red Violet	46 Burnt Umber
17 Indian Red	49 Finest Carmine
18 Ultramarine	53 Deep Rose
20 Black	54 Madder Lake
✓21 Sepia	✓56 Green, Medium
22 Olive Green, Deep	57 Green, Deep
24 Dark Violet	59 Mauve
25 Burnt Sienna	✓61 Prussian Blue
26 Dark Blue	62 Neutral Tint
27 Yellow Green	63 Chrome Yellow, Med.
28 Olive Brown	68 Cobalt Blue
31 Raw Umber	69 Imperial Blue

Sample Color Card of Sussner Crayon Pencils sent on application to Schools, Colleges and the profession.

ATOMIZERS AND FIXATIF



No.		Each	Per Doz.
1	Atomizer, Japanned tin, folding, improved style		
2	Indestructible Atomizer, white metal		
4	Atomizer, nickled brass, will not break		

FIXATIF

In Glass Bottles

	Each	^{2 1/2} oz. Dozen	Each	⁴ oz. Dozen	Pint Each	Quart Each
Weber "Fixatif," for Pastel and Charcoal Drawing						
Weber "Sphinx" Fixatif, superior grade, especially prepared for fine Pastel Paintings						
Rouget Fixatif, in 2-ounce bottle	Each,				Per dozen,	

WEBER PASTEL CANVASES

No.		Per Yard	Per Roll
20/30—30	inches wide, Linen, fine fibre finish		
20/36—36	" " " " " " " "		
20/42—42	" " " " " " " "		
22/40—40	" " Cotton, fine fibre finish		
21/30—30	" " Linen, extra fine velvet finish		
21/36—36	" " " " " " " "		
21/42—42	" " " " " " " "		
23/40—40	" " Cotton, extra fine velvet finish		

Other widths of Pastel Linen Canvas, prepared to order. Prices on request

WEBER PAPER PREPARED FOR PASTELS WITH FIBRE FINISH

No.	Per Sheet	No.	Per Sheet
24—19x25 inches		26—30x40 inches	
25—20x30 "			

PASTEL BOARDS

No.		Each
27—20x26 inches,	fibre finish	
28—20x26	" marble dust finish	
29—20x26	" velvet finish	
37—30x40	" fibre finish	
38—30x40	" marble dust finish	
39—30x40	" velvet finish	
46—French Pastel Paper, grey and garnet Felt, in rolls, 54 inches by 11 yards		
	Per yard,	Per roll,

Note.—For Charcoal and Crayon Papers, see pages 166 and 169

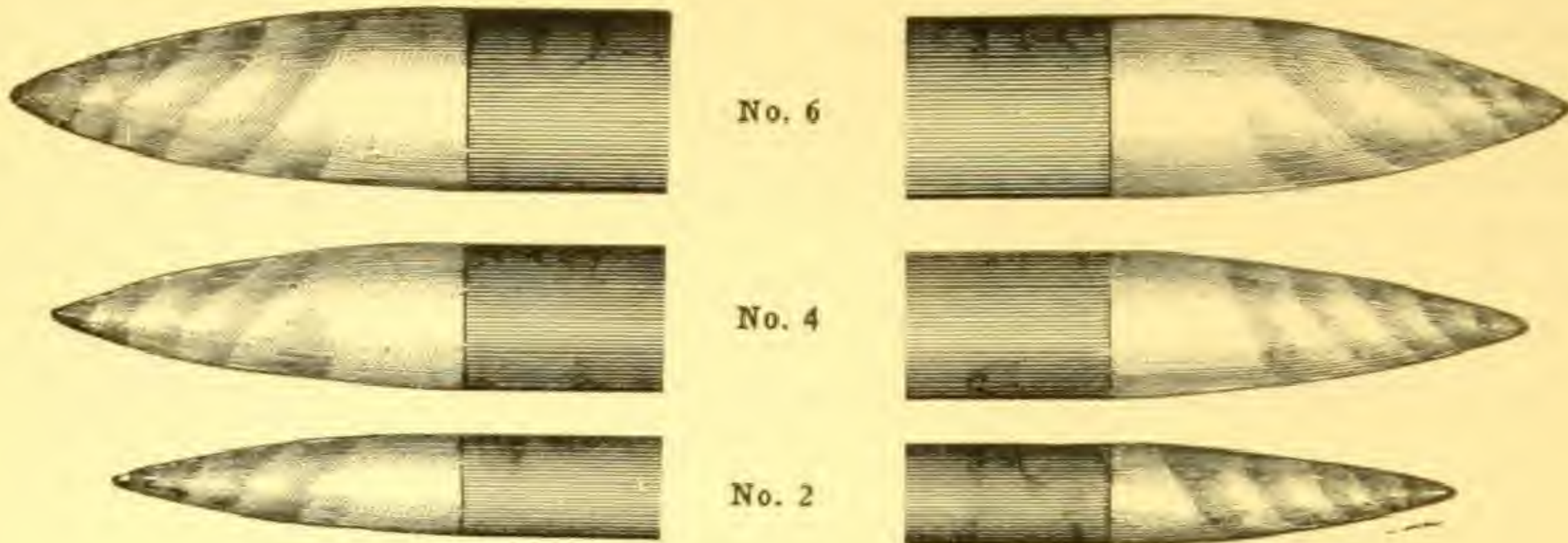
TORTILLONS



No.		Per Doz.	Per Gross
3	Grey or White Thin Paper Stumps, 3 inches long		
5	" Thin Paper Stumps, 5 inches long		

STUMPS, FOR CRAYON SHADING

Each Kind Put Up in Packages of 3 Dozen



FRENCH

SERIES No. 7

Yellow Leather

No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		
7.....		
8.....		
1 to 8, assorted		

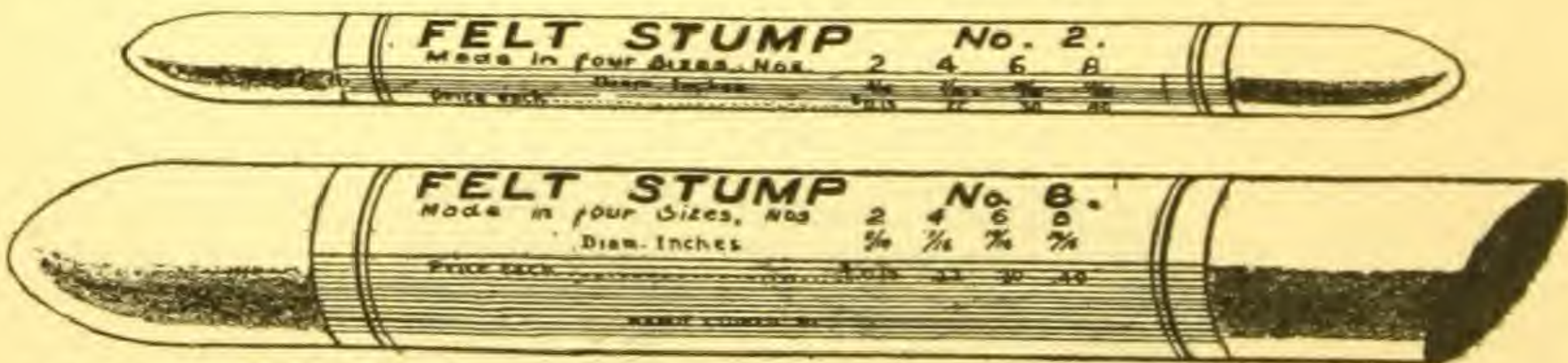
SERIES No. 9

Grey Paper

No.	Each	Per Doz.
1.....		
2.....		
3.....		
4.....		
5.....		
6.....		
7.....		
8.....		
1 to 8, assorted		

FELT STUMPS

By the nature of their material, Felt Stumps surpass all similar articles in softness and durability. We make four sizes, of which the two larger sizes are flattened at one end diagonally, in order to afford the blending of broader surfaces, while the other ends are pointed, as on ordinary stumps.



SERIES No. 13

Nos.	2	4	6	8
Sizes in diameter, inches	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{1}{2}$
Each				

No. 15 Felt Blocks, for shading broad surfaces, $2 \times 1 \frac{1}{2} \times \frac{1}{2}$ inches ... Each,

NIGRIVORINE RUBBER STUMPS

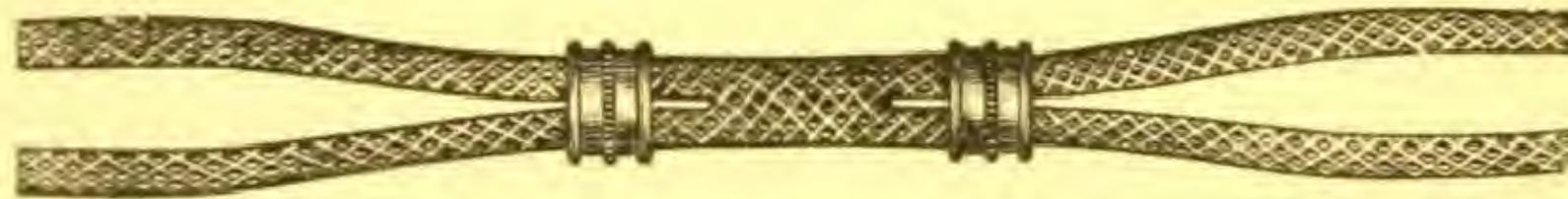
No.		Each	Per Doz.
5539	Nigrivorine Eraser and Blender, small size, No. 3, in boxes of 2 dozen		
	Nigrivorine Eraser and Blender, medium size, No. 2, in boxes of 2 dozen		
	Nigrivorine Eraser and Blender, large size, No. 1, in boxes of 2 dozen		

CHAMOIS SKINS

First Quality

Size	Per Piece	Per Kip of 30 Pcs.	Size	Per Piece	Per Kip of 30 Pcs.
4x6 inches			8x10 inches		
6x8 "					

CRAYON HOLDERS



No.		Each	Per Doz.
4	Brass, 4 inches		
5	" 5 "		
6	" 6 "		
8	" 8 "		
10	" 10 "		
12	Conté, with hollow cedar centre		

EASEL FOR CHARCOAL DRAWING

No. 40 Three-legged folding easel, 50 inches high, with 20x26-inch board attached. For sitting, too. Largely used in Art Schools. Price

MODELING CLAYS AND MATERIALS

DRY MODELING CLAY

Finely Ground and Prepared. To be Dampened With Water

5 pounds in package Per package,
In 100-pound boxes Per pound,



A finely prepared antiseptic Modeling Clay for Sculptors, Artists, Schools of Art, Elementary and Public Schools, Kindergartens, Lecture Rooms, homes and Hospitals. It is clean and harmless, requires no water. Being pliable, it is easily modeled. Remains plastic for an indefinite time, and can be worked over and over again. Has an agreeable odor and does not soil the hands.

Plastilina is used to illustrate almost every branch of instruction and for class teaching, artistic anatomy, principles of ornament, geometry and black-board models, large and small figures, it is especially valuable.

In the home it serves as an amusement and a means for developing the inventive and constructive faculties of the young.

Plastilina is made in the following Colors: No. 1, Gray; No. 2, Green Gray; No. 3, Green; No. 4, Brown; No. 5, Yellow; No. 6, Terra Cotta; No. 7, Blue.

Put up in 1-pound cartons Each,

Special Prices in Quantity

MODELING WAX

Various Colors, viz.: Red, Blue, Green, White, Yellow, Black, in ¼-pound bars. Each,

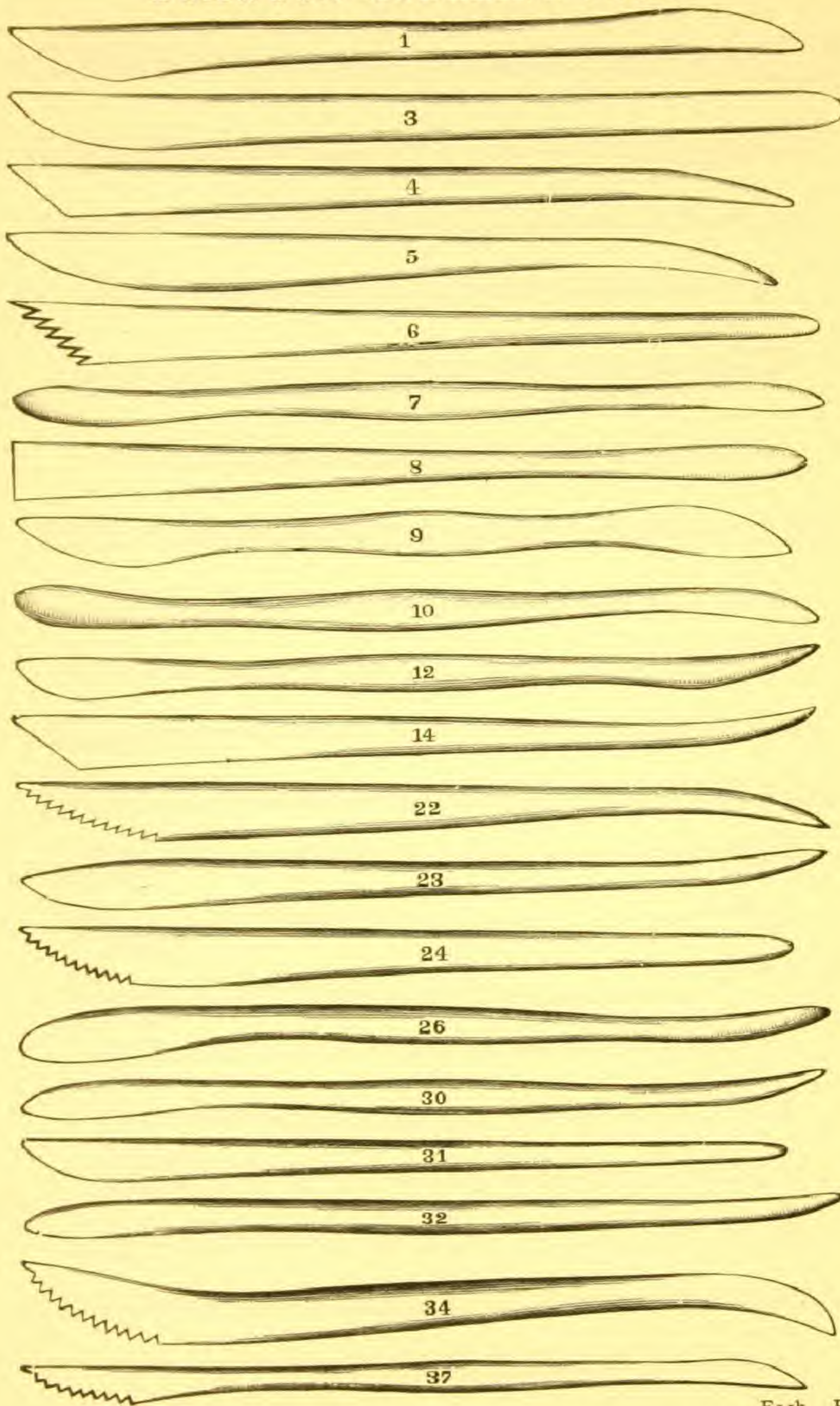
This wax is especially made for very fine modeling on a small scale. Is used by Medal Modelers, Die Sinkers and Engravers, and also for taking impressions.

"MODELINE" OUTFITS

Containing Assortments of Prepared Modeling Clay for the Youthful Modeler

Small Size Each,
Medium Size "
Large Size "

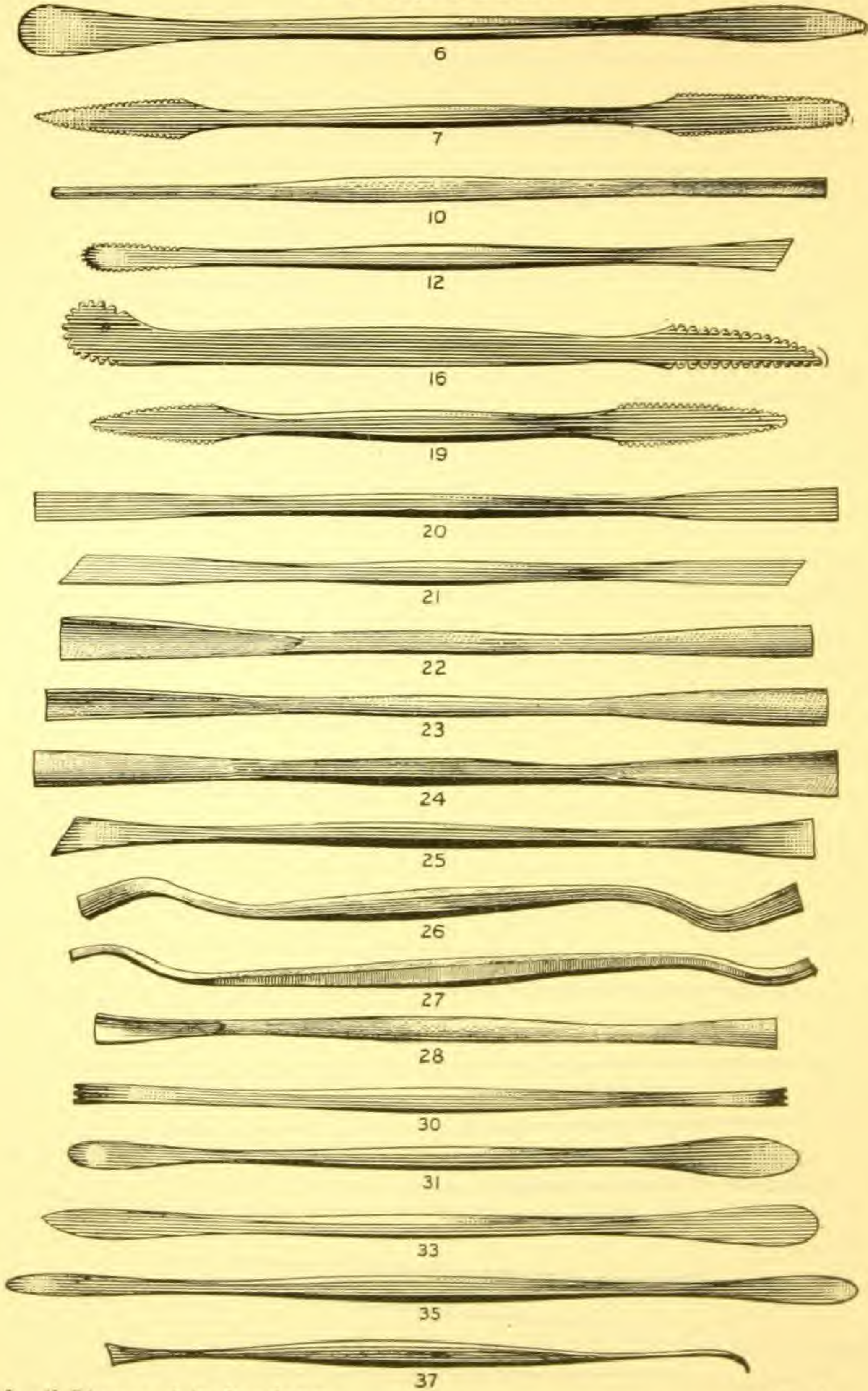
BOXWOOD MODELING TOOLS



	Each	Per Doz.
Boxwood, all Shapes, 6 inches long		
" " " 8 " "		
" " " 10 " "		

STEEL MODELING TOOLS

For Clay or Plaster

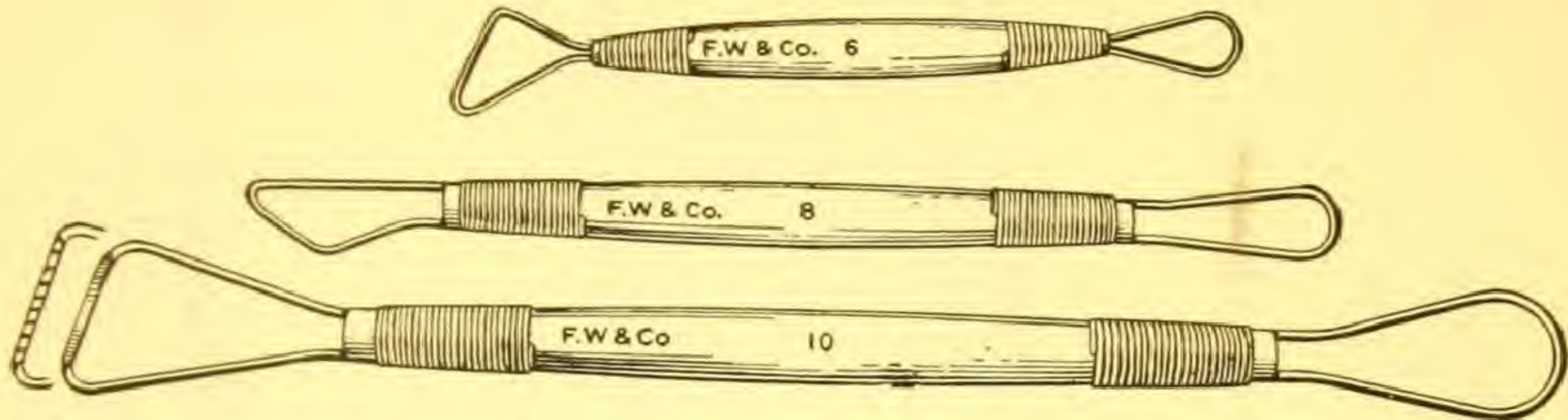


Steel, all Shapes, 6 inches long Each,
Steel, heavier construction, 7½ to 8 inches long

MODELING MATERIALS (Continued)

MODELING TOOLS (Continued)

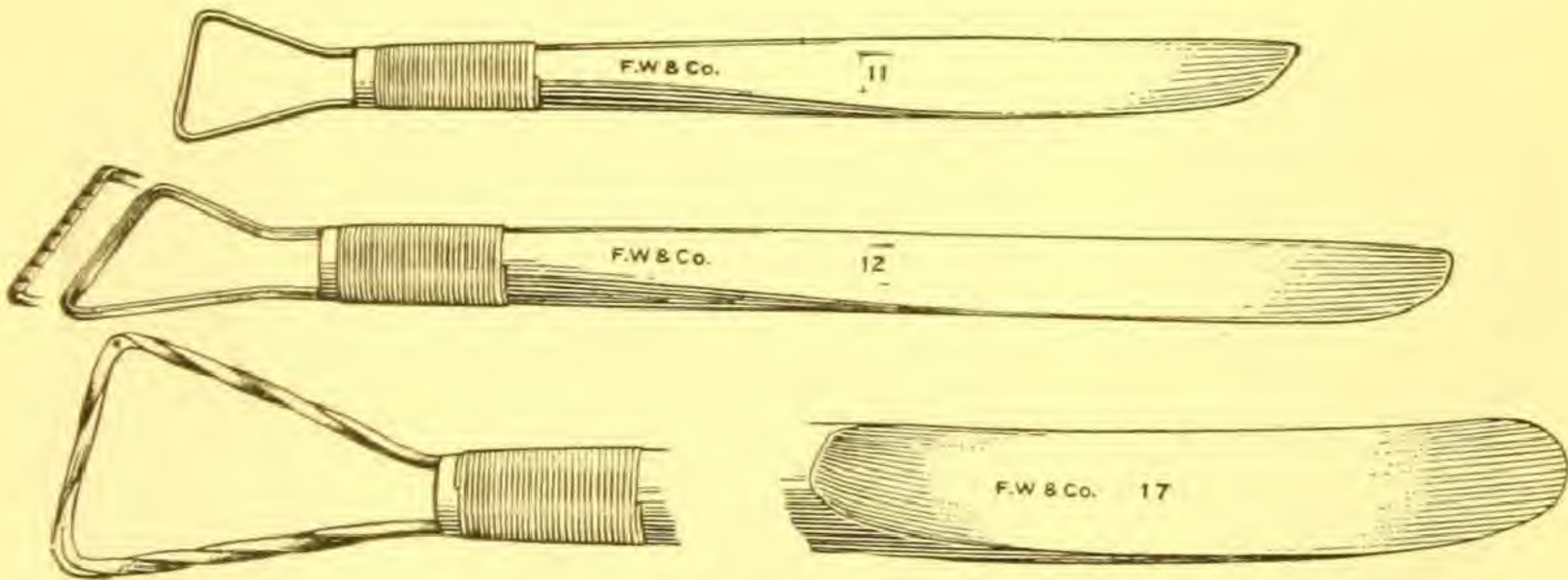
For Clay or Plaster



Double Wire End on Wood Handles

Length, inches	6	8	10
Each			

Boxwood, Slanting Wire Loop on One End and Flat Shape on the Other



11 inches long	Each,
12 " "	"
17 " " extra broad	"

NOTE.—Special Shapes in boxwood and steel made to order, at reasonable prices.

WAX MODELING TOOLS

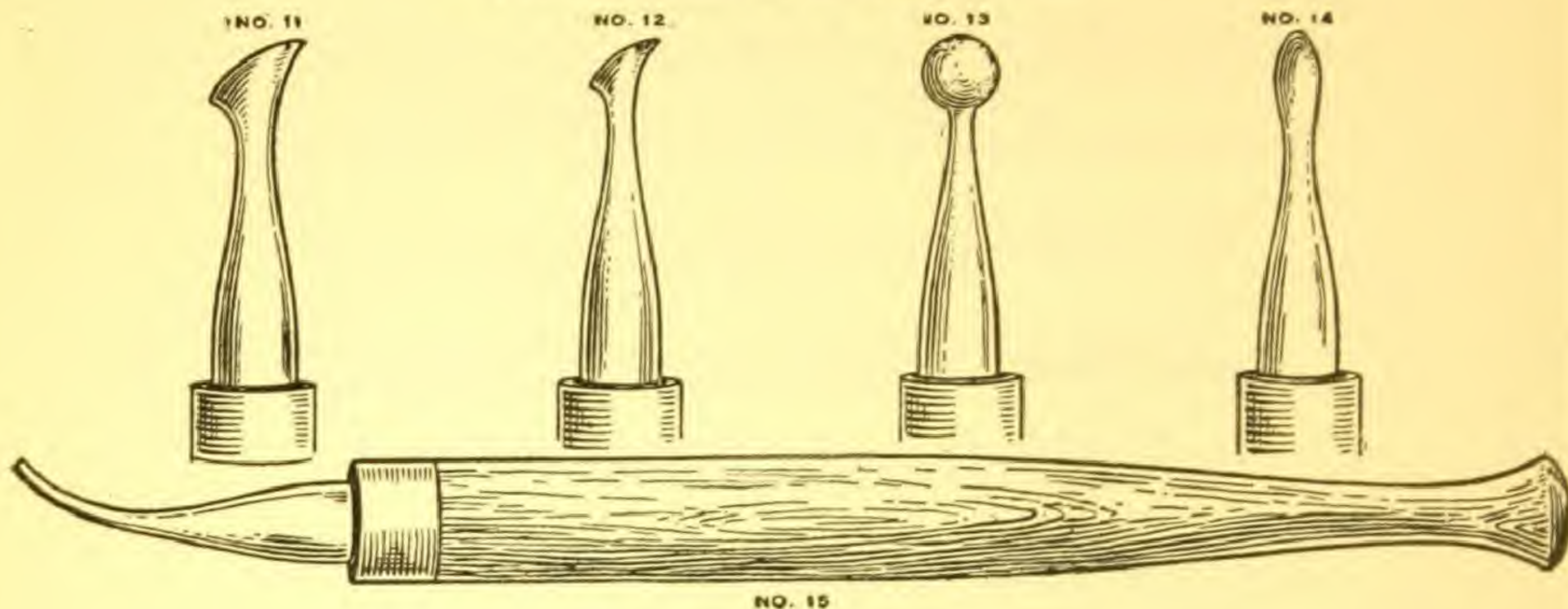
Made of Finest and Hardest Steel

Five shapes only, 6 inches long Per Tool, Per Set of 5,

MODELING MATERIALS (Continued)

LEATHER MODELING TOOLS

For Embossing or Repoussée Work



Each, Set of 5, in Box, Price per Set,

PLASTER-PARIS MODELS



An assortment of about 500 different models, consisting of Geometrical Blocks and simple Designs for Elementary Drawing and Modeling: Leaves, Flowers, Scrolls, Ornaments and Architectural Designs; Hands, Arms, Feet, Legs, Parts of the Face, Eyes, Ears, Mouths and Noses; Torsos, Children's Heads and Figures; Antique and Modern Masks, Heads and Busts; Bas-reliefs, Animals and Reclining Figures; Antique Statues, Groups and Vases.

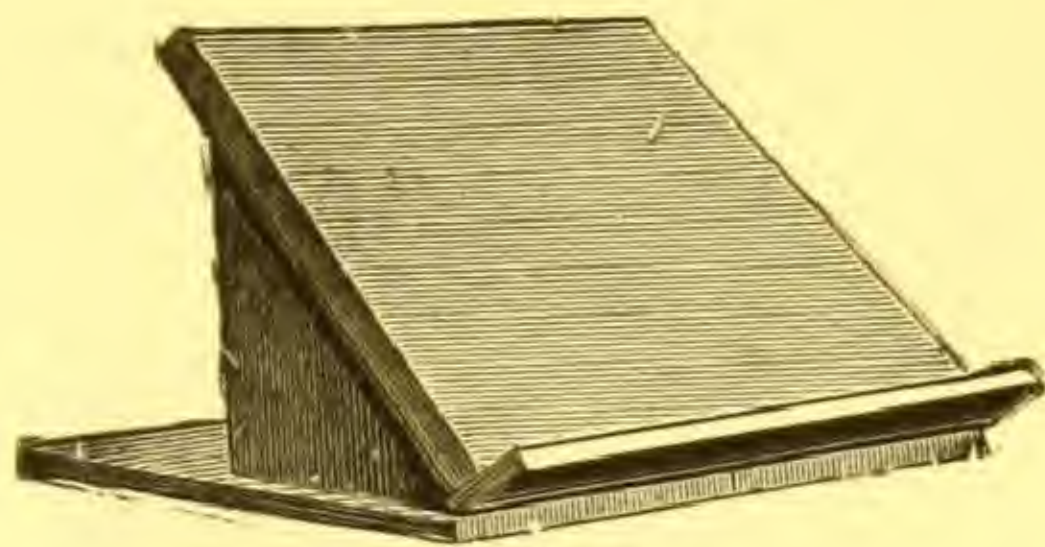
Complete Illustrated Catalogue and Price List of the above, to order from, sent on application. Price, postpaid, \$1 00.

(The price of Catalogue will be credited to the first order in amount of \$10 00, or over.)

MODELING MATERIALS (Continued)

MODELING STAND

For Work in Relief



No. 45



MODELING EASEL

For Supporting Modeling Boards



No. 46

MODELING TABLE



No. 47

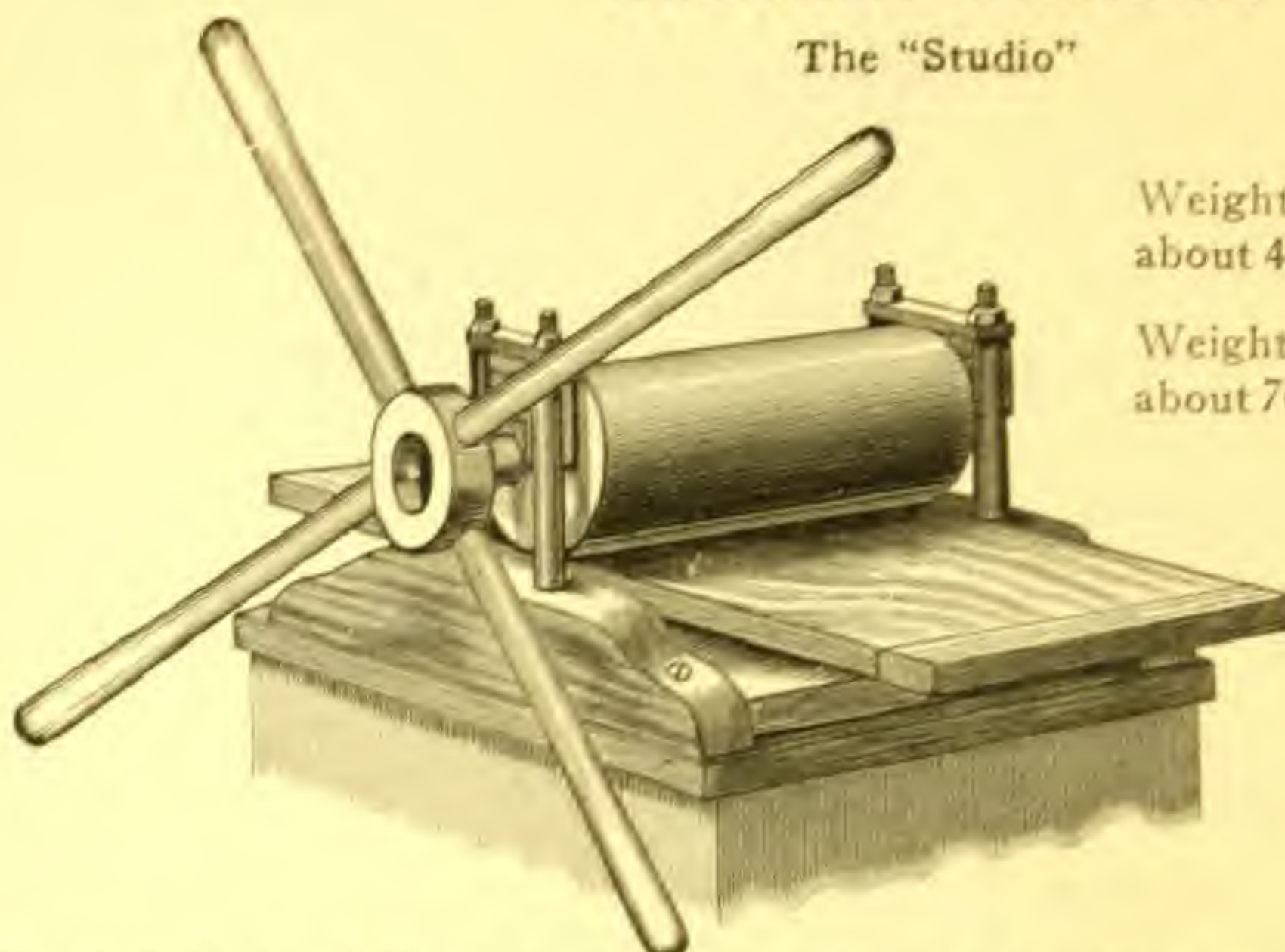
- No. 45 Modeling Stand, height 12 in., base 11x14 inches, board 13x14 inches ...
- No. 46 Modeling Easel, height 66 inches ...
- No. 47 Modeling Table, height 46 in., with revolving top, 16x16 inches

Each

Etchers', Engravers' and Lithographers' Tools and Materials

ETCHERS' PRESSES

The "Studio"



Weight, unpacked,
about 40 pounds.

Weight, packed,
about 70 pounds.

The "Studio" Etchers' Press is very strongly and durably constructed, of selected hard wood, with metal parts of wrought and cast iron. The core of the roller is of the best grade machine steel. It is not intended for commercial work, but for the purpose for which it is intended, namely, proof-taking, it is the best press on the market.

Roller, 11 inches long; board, 11x26 inches; without felts. Price, each,

BLANKETS

Blankets, white felt, 11x18 inches for "Studio" Press, set of 2 light and 1 heavy. Per Set

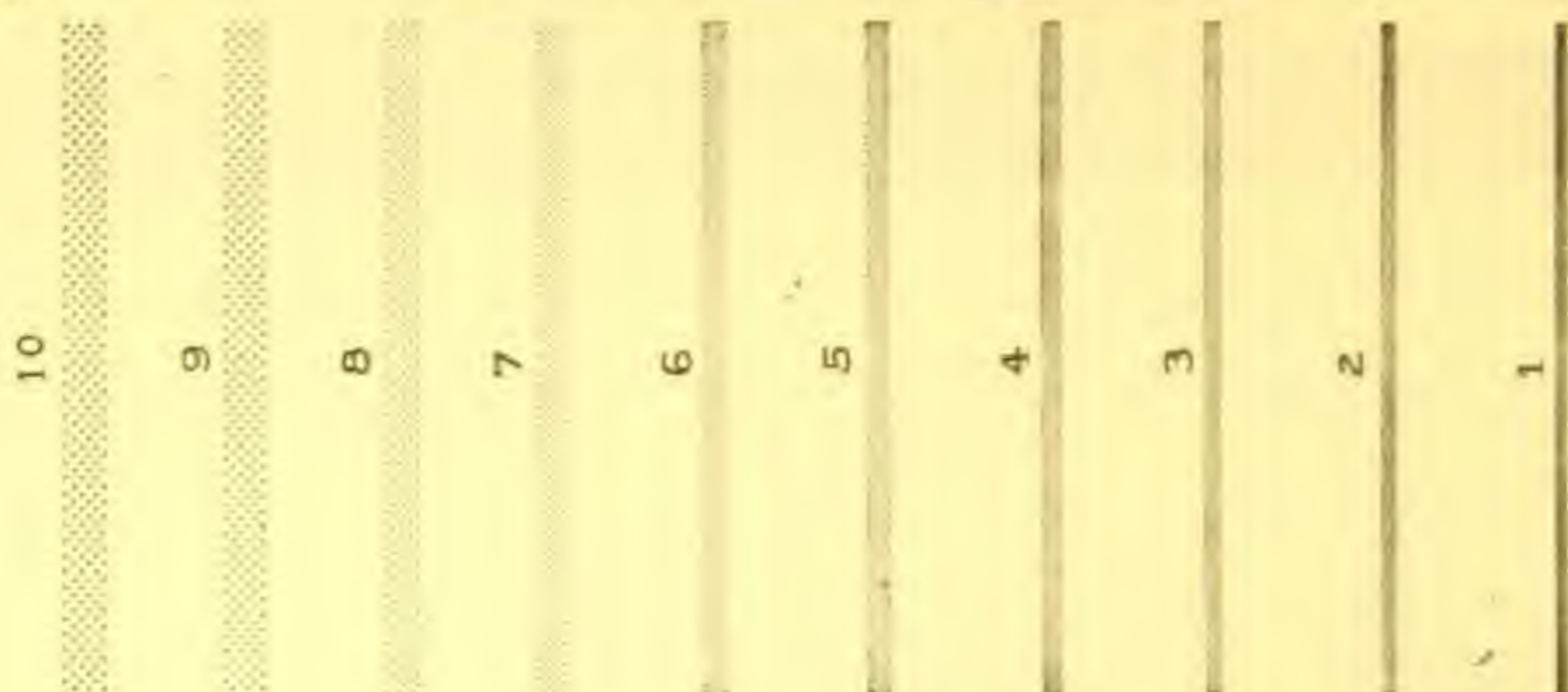
RUBBER



ROLLERS

Rubber Rollers, for Ground Laying in Rebiting,	1 1/2	inches wide	.....	Each
" " " " " " " "	2 1/2	" "	.....
" " " " " " " "	3	" "	.....
" " " " " " " "	4	" "	.....

ROULETTES



Each

Roulettes, Nos. 1 to 10, from 1 to 6 rows of teeth
Tracing Points, set in wood, Nos. 1 to 6



Pads for Engravers, Filled, inches, 5 6 7 8
Each
Rockers, 2 inches wide, with 26, 40, 52 or 72 teeth to the
inch Each,



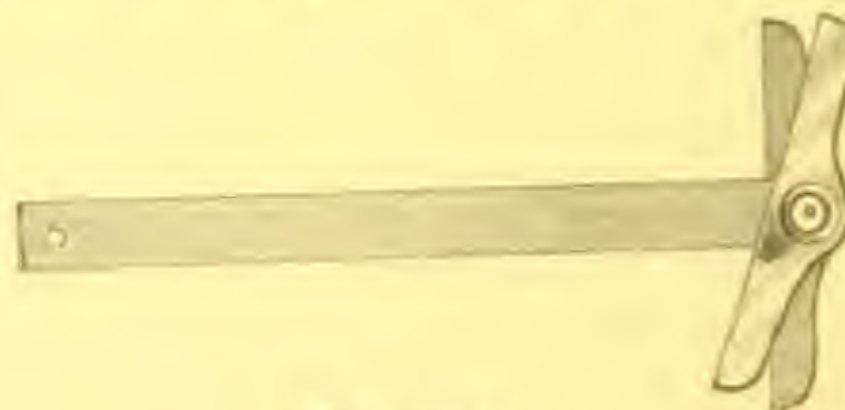
SCRAPERS, CONCAVE, in Polished Handles, Finest Quality

Sizes, inches 2½ 3 3½
Each

ENGRAVERS' METAL T-SQUARES



No. 4995



No. 4996

No.				
4995	Steel Blade, Fixed Brass Head.			
	Inches	6	8	10 12
	Each			
4996	Steel Blade, Movable Brass Head, with Swivel.			
	Inches	6	8	10 12
	Each			


F. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

PLATE PAPERS

	Size	Per Sheet
V. G.'s Pale Buff Holland Paper, 44lb	19½x29½	
“ “ “ “ “ 73lb	19½x29½	
“ “ “ “ “ 75lb	22 x31	

JAPANESE PAPERS

	Size	Per Sheet
U	15 x21	
Japanese, thin	20 x24	
Imperial Japanese, thin, smooth, I	19½x25½	
“ “ medium, smooth II	19½x25½	
“ “ heavy, smooth, III	19½x25½	

INDIA PAPER

	Size	Per Sheet
India Paper, buff, for Wood Engravers	24x52	
“ “ white, for Wood Engravers	21x28	

COPPER, ZINC AND STEEL PLATES

COPPER PLATES, all sizes, of 19 gauge, per square inch	
“ “ “ “ “ 18 “ “ “ “	
“ “ “ “ “ 17 “ “ “ “	
“ “ “ “ “ 16 “ “ “ “	

In ordering Copper Plates, please state size and gauge wanted.

ZINC PLATES, any size, 16 gauge, per square inch	
“ “ “ “ 14 “ “ “ “	

BEVELING of Copper or Zinc Plates will be charged for at ½c. per sq. inch extra.

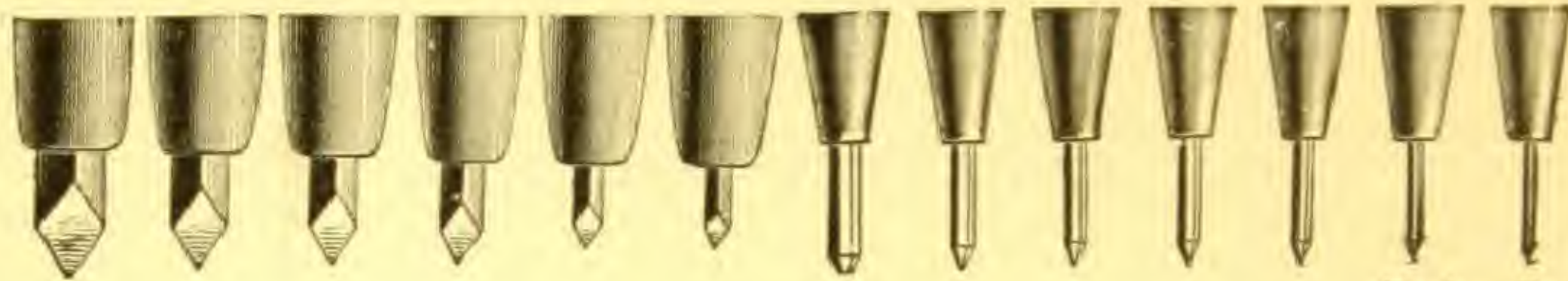
ETCHERS' GUIDES

	Each
Weber Handbook on Etching, by Devitt Welch, with instructions and comparisons of the methods of various masters. Modern and up-to-date	
ROBERTSON, H. R. The Art of Etching explained and illustrated	

FOR LITHOGRAPHIC PENS

(See Index)

LITHOGRAPHIC NEEDLES, ETC.



Each Per Doz.

- Needles, assorted, Nos. 1 to 6, round
- “ extra thin, Nos. 1 to 3, round
- “ oval lozenge, Nos. 1 to 3
- “ “ “ Nos. 4 to 6
- “ square, Nos. 1 to 3
- “ “ “ Nos. 4 to 6
- “ flat, Nos. 1 and 2
- “ “ “ Nos. 3 and 4
- Awls, 5 edge, assorted, Nos. 1 to 3
- “ 5 “ “ Nos. 4 to 6
- Parallel Needle Holders

**DOTTING OR TRACING
WHEELS**



Each

- Tracing Wheel, straight
- “ “ bent

FRENCH GILDERS' CUSHIONS

- No. 1 Medium, size 5x8, fine sheep, parchment covered
- 2 Large, size 6x9½, fine sheep, parchment covered

Per Book Per Pack

- GOLD LEAF**, Lemon, XX
- “ “ Pale, XX
- “ “ Usual

Each Pack Contains 20 Books of 25 Leaves Each

- SILVER LEAF**, 3¼x3¼ inches
- ALUMINUM LEAF**, book of 50 leaves, 5½x5½ inches

GOLD SIZES

Each Per Doz.

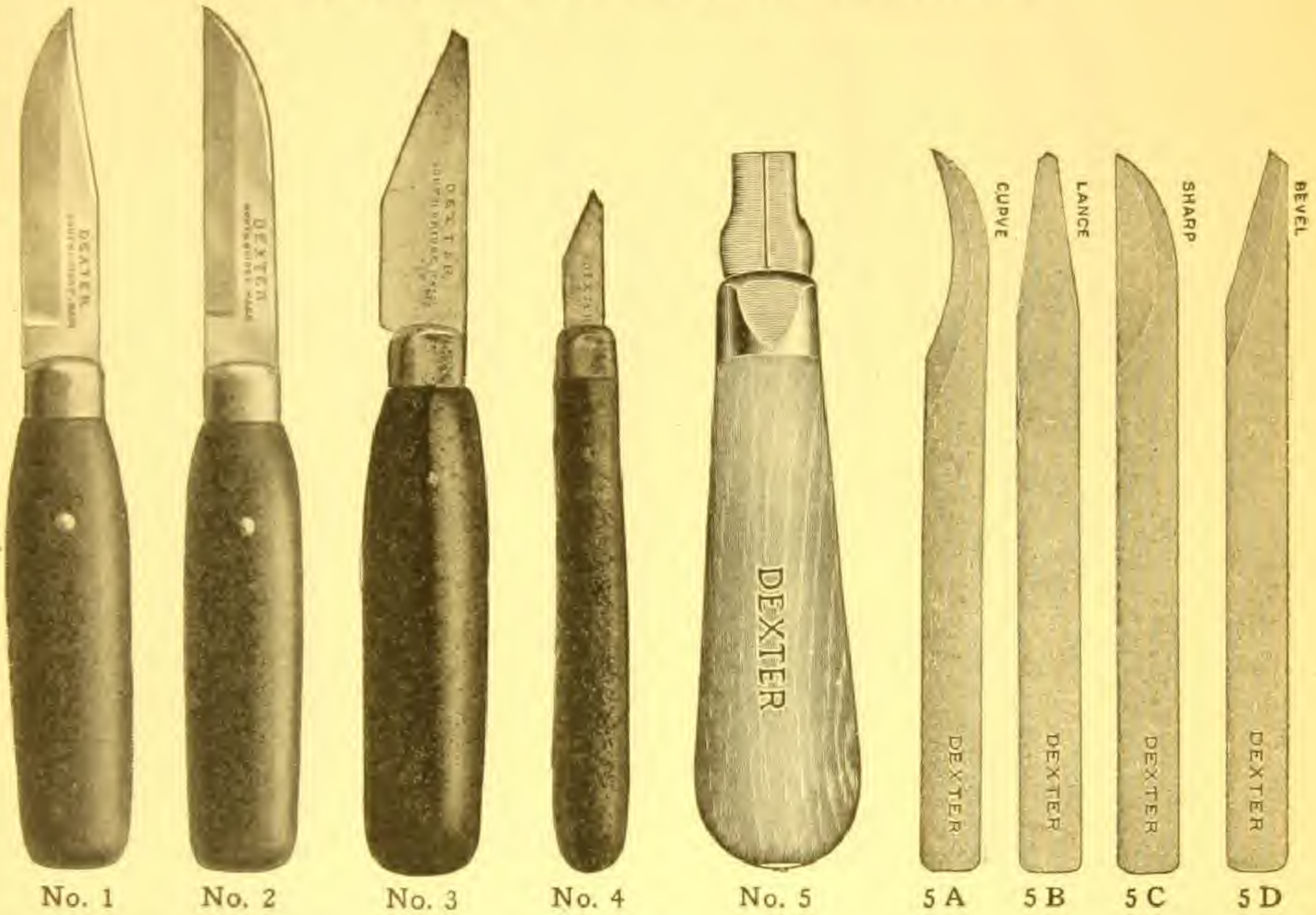
- Burnish Gold Size, in 1-pound glass jars
- Oil Size, in 1-pound cans
- Quick-drying Gold Size, per ½ pint
- “ “ “ “ pint
- Japan Gold Size, 2½-ounce bottles
- “ “ “ ½-pint cans
- “ “ “ 1 “ “
- “ “ “ 1-quart cans

GILDERS' KNIVES

Each Per Doz.

- No. 144 Fine, single edge, 6-inch blade
- 452 “ double “ 6 “ “

STENCIL KNIVES, MATERIALS



No. 1 No. 2 No. 3 No. 4 No. 5 5 A 5 B 5 C 5 D

Stencil Knives Nos. 1 2 3 4 5 5 A to 5 D
Price, Each

Stencil Paper, Oiled, 42 inches Per Yd. 10-Yd. Roll

TAPESTRY OIL-COLOR OUTFITS

No. 1. In Stiff, Strong Carton. Six Selected Colors in Tubes, Bottle of Medium, Assortment of Brushes, 3 Mixing Dishes, Illustrated Catalogue of Designs and Materials, Thumb Tacks, 2 Stencils and Piece of Canvas. Price, complete

No. 5. Academy Wooden Box, Size 12x6½x2 inches. Containing 10 Tubes of Selected Weber Tapestry Oil Colors, 1 Bottle Medium, 3 China Cups, 1 Palette Cup, 1 Palette Knife, 3 French Bright's Bristle Brushes, 2 Bristle Poonah Brushes, 1 Sheet Tracing Paper, 1 Sheet Transfer Paper, 1 Dozen Thumb Tacks, 2 Stencils and a Copy of "Guide to Tapestry Painting and Stenciling." Price, complete

Catalogue of Tapestry and Stencil Designs, Each,

TAPESTRY CANVAS

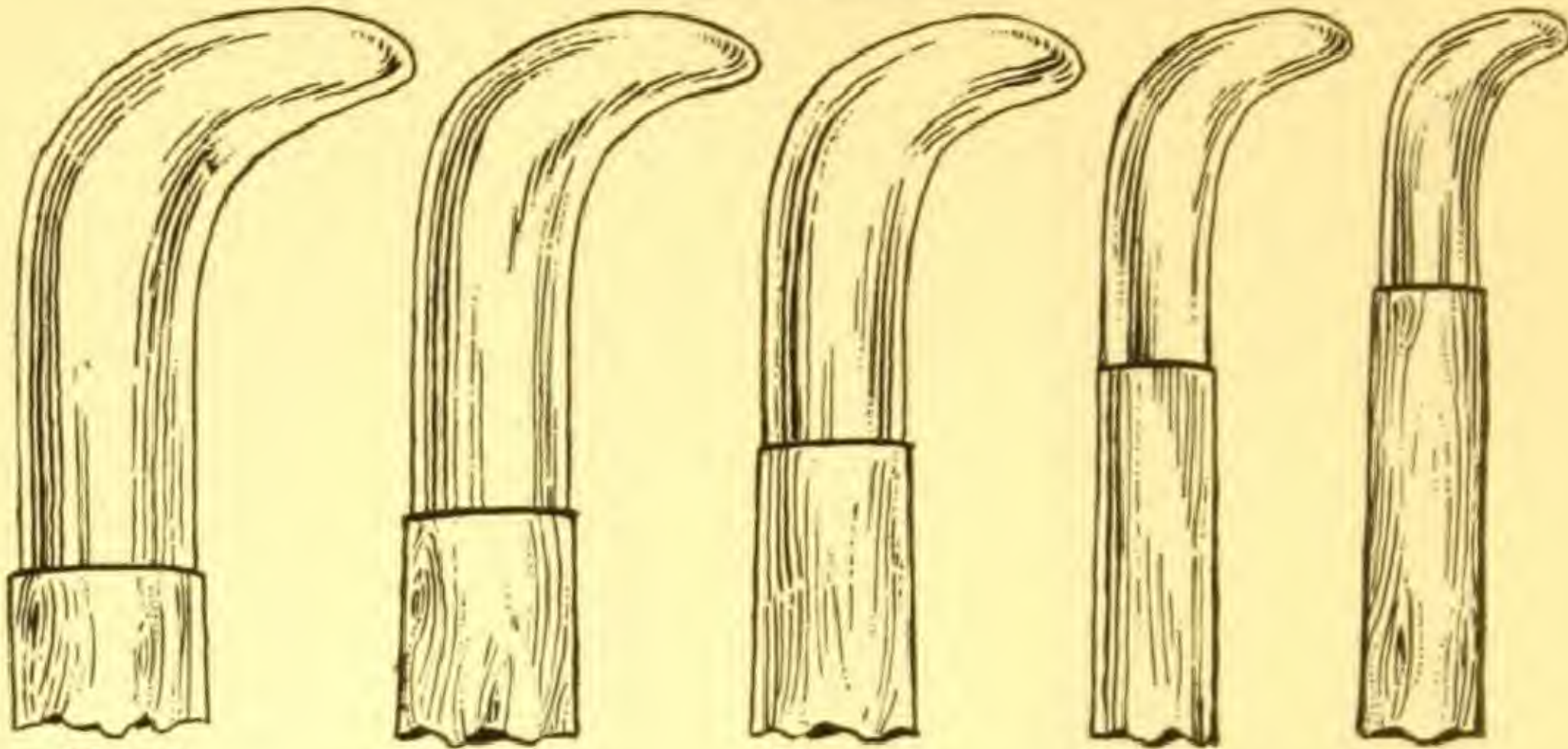
Prices and Samples on Application

FRENCH PEN PAINTING MATERIALS

Special Price List Sent on Request

FLINT AND AGATE BURNISHERS

For Gilders, Bookbinders, and for Illuminating. In Brass Ferrules
Polished Handles



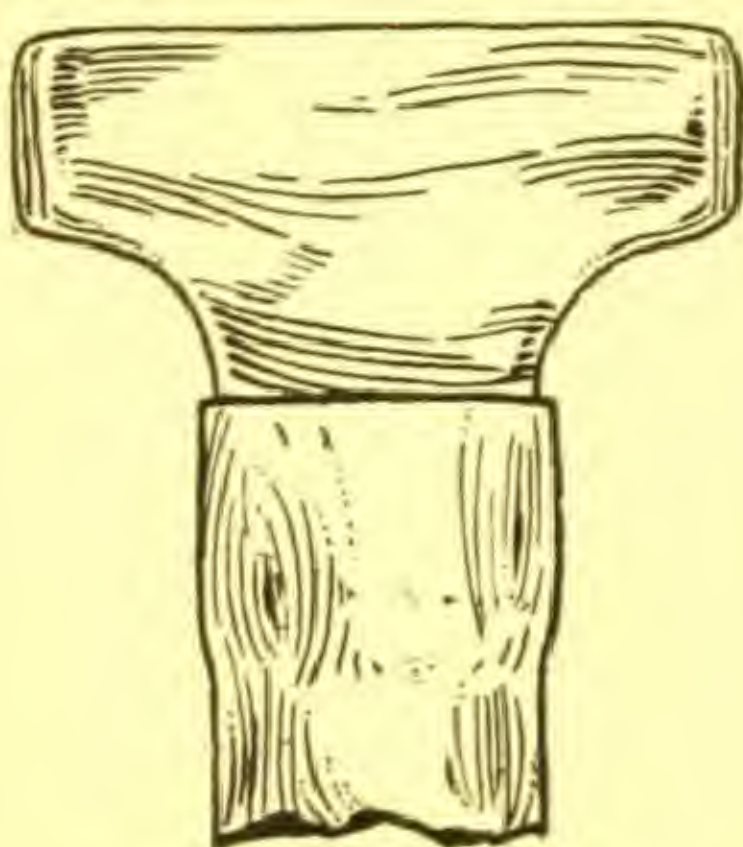
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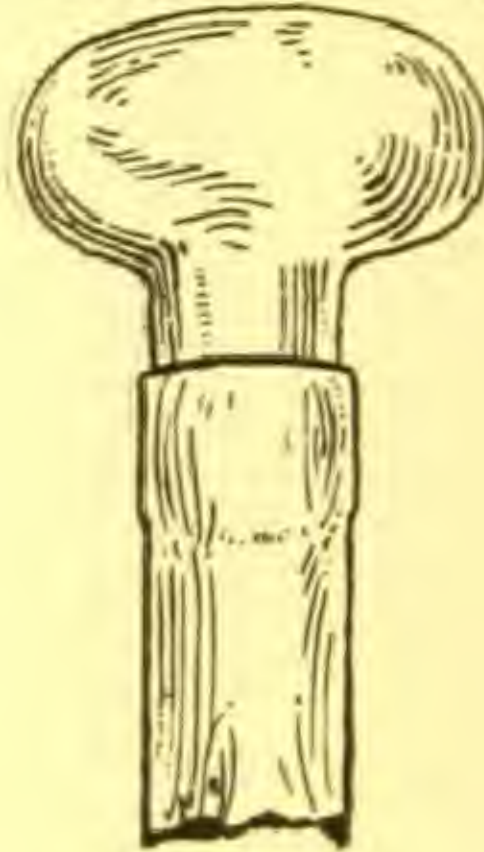
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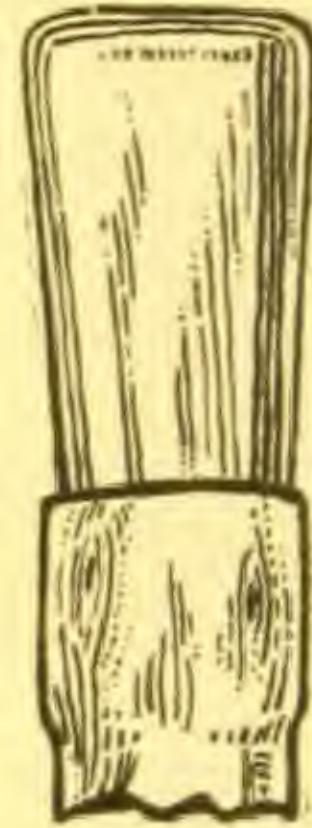
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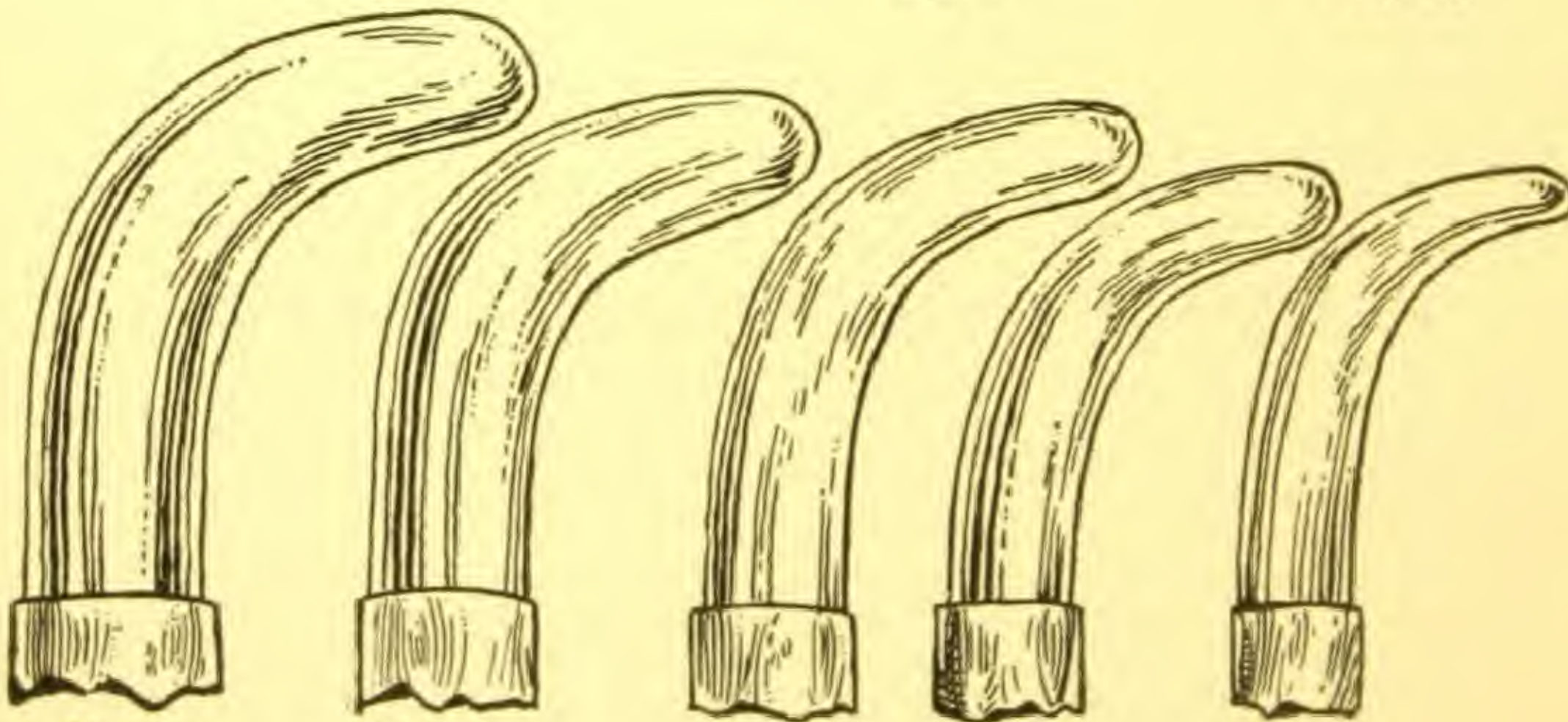
No. 11



No. 7



No. 18



No. 25

No. 26

No. 27

No. 28

No. 29

AGATE BURNISHERS

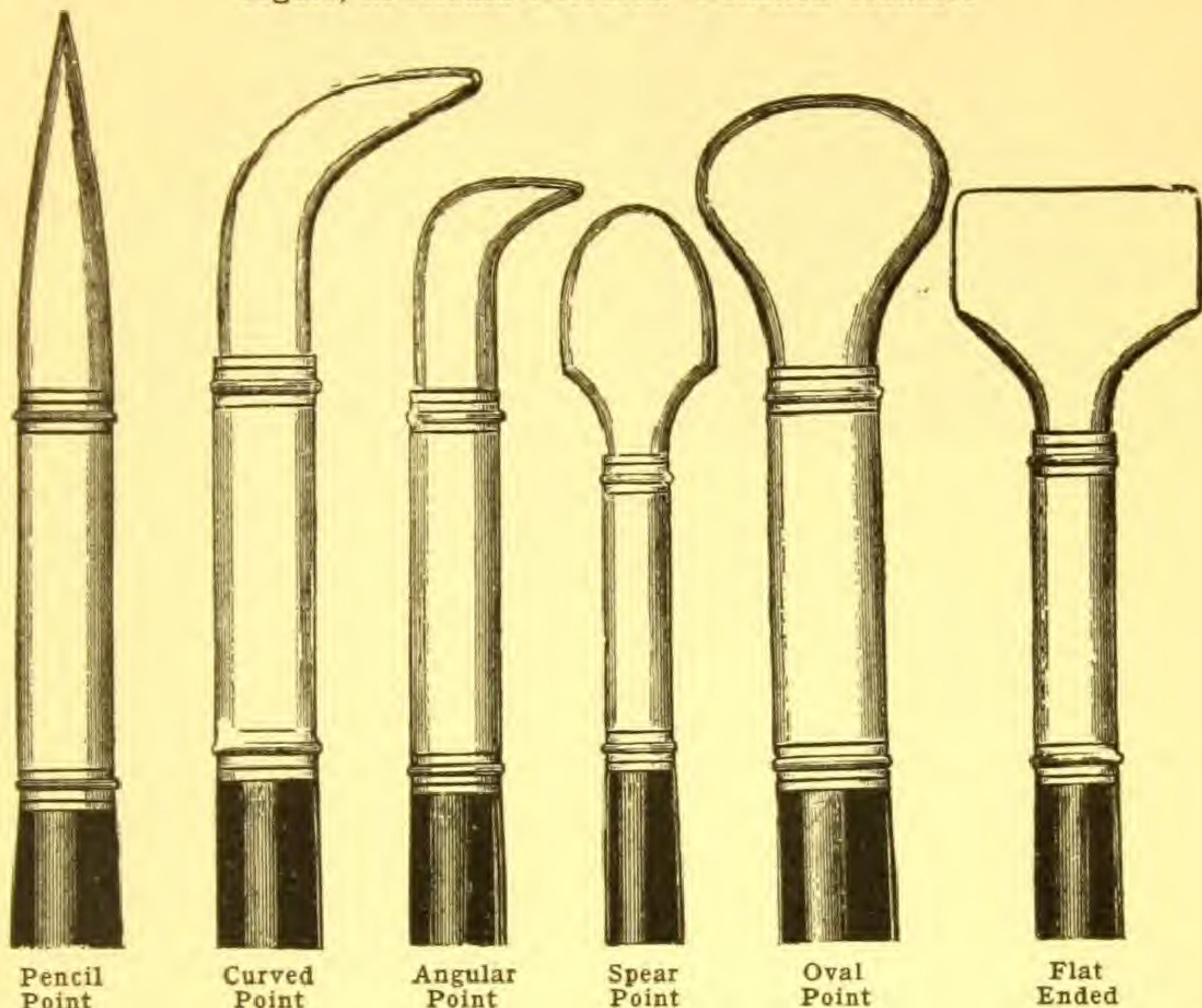
Curved Point Nos.	1	2	3	4	5	6
Price, Each						
Oval Point, No. 7, 1 inch.....	Each,	No. 8, 1½ inch.....	Each,			
Large Flat, No. 9, 2 inch.	No. 10, 1½ inch,	No. 11, 1½ inch,				

FLINT BURNISHERS

Square Point, No. 18, ½ inch,	No. 19, ¾ inch,	No. 20, 1 inch,				
Oval Point, No. 21, 1½ inch,	No. 22, 1½ inch,	No. 23, 1 inch,				
Curved Point, Nos.....	24	25	26	27	28	29
Price, Each						30
						31
						32

AGATE BURNISHERS FOR ILLUMINATING

Agate, in Albata Ferrules. Polished Handles



Pencil Point	Curved Point	Angular Point	Spear Point	Oval Point	Flat Ended	Each
Curved Point, Nos. 39, 40, 41, 42, 43	Angular Point, Nos. 44, 45	Pencil Point, Nos. 46, 47	Pencil Point, Nos. 48, 49, 49 B	Flat End, Nos. 50, 52	Oval Point, Nos. 51, 51 B	Spear Point, Nos. 53, 53 B

CELLULOID—in Sheets

Sheets, 20x50 inches

	Thicknesses			
	5/1000	10/1000	15/1000	20/1000
Clear and Transparent, per sheet				
Semi-Transparent, one side, satin finish, per sheet				
White, opaque, smooth both sides, per sheet				
White, opaque, smooth one side, other side dull per sheet				

Transparent clear celluloid can be furnished in 50/1000, 60/1000, 70/1000 and 80/1000, in sheets 20x50 inches, at per pound.

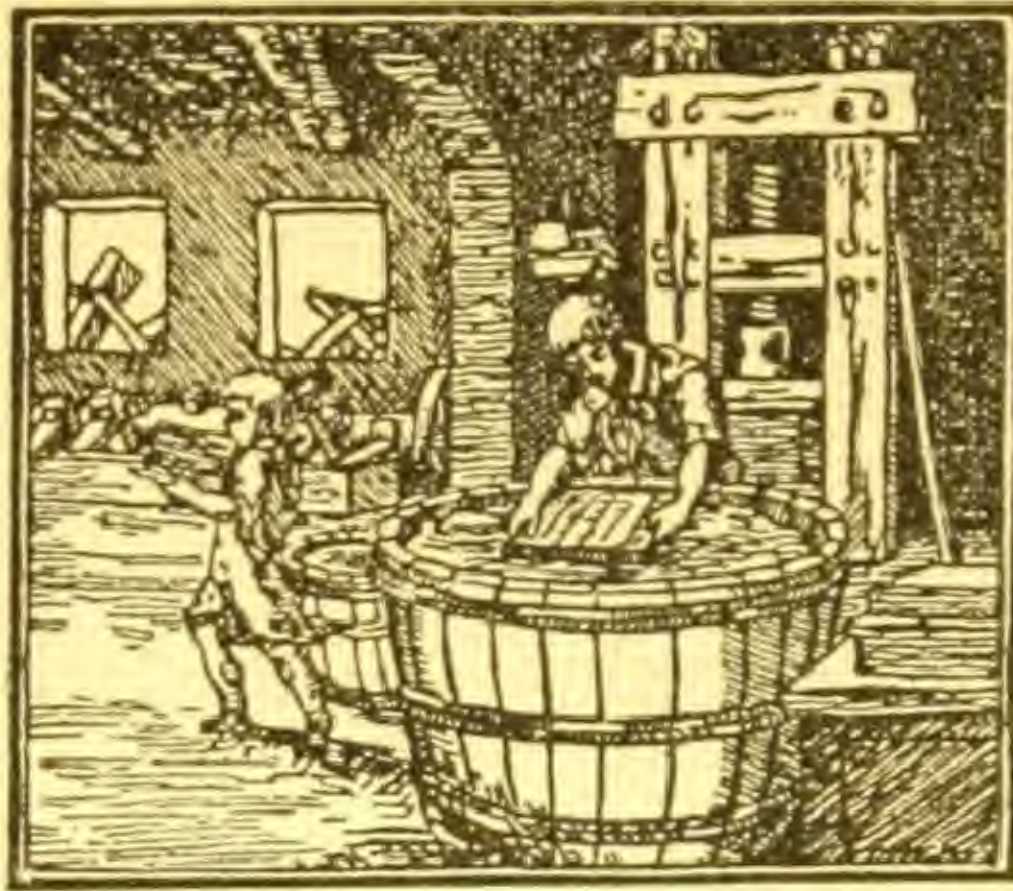
Colored celluloid in sheets can also be supplied at current prices.

GELATINE

No.		Size	Per Sheet	Per 100 Sheets
0	Transparent, very thin	17x21		
1	" thin	17x21		
2	" medium	17x21		
3	" thick	17x21		
5	" extra thick	17x21		

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**



Fabriano Hand-Made Drawing Papers

Especially made, in three surfaces, for Water Colors, Pen and Ink, Wash Drawing, Mechanical Drawing, Illustrating, Etching, and, also, frequently used by photographers in gum printing.

These Papers, now well known in this country have been for many years the standard of excellence with Artists, Draftsmen and in Government Offices on the continent of Europe. They are manufactured by the world-renowned Fabriano Paper Mills, Italy, which have been in existence for over 450 years, and have the reputation of making the finest Hand-made Papers for Drawing and Water Color Painting, as well as for Bank Note Engraving, Bonds and all Documentary purposes, where a strong, pure fibre and even texture are essential.

We have, since 1907, the sole agency for the United States for these papers and supply them in all the standard sizes and weights.

The prices compare very favorably with those of other well-known hand-made papers, and in view of the very high and select quality of Fabriano Papers, are extremely reasonable.

We invite a trial of these papers and are confident that they will be found to meet the requirements of the most exacting Artist or Draftsman.

All genuine Fabriano Papers are watermarked: "P. M. F." or "Fabriano," or with a combination of both.

Made in Three Surfaces, or Textures, viz.:

"H. P." signifying **Hot Pressed, or Smooth Surface.**

Mostly used for Pen and Pencil Drawing and for Mechanical Drawing.

"C. P." signifying **Cold Pressed, or Finely Grained Surface.**

Mostly used for Pencil and Crayon Drawing and Water Color Painting.

"R." signifying **Rough, or Coarsely Grained Surface.**

Used for Water Color Painting.

No.	Size, inches	(Regular Weights)		
		Per Sheet	Per Quire of 24 Sheets	Per Ream of 480 Sheets
2900	Cap, H. P. and C. P.	13x17		
	Demy, H. P. and C. P.	15x20		
	Medium, H. P. and C. P.	17x22		
	Royal, H. P., C. P. and R.	19x24		
	Imperial, 72lb, H. P., C. P. and R.	22x30		
	Dble. Elephant, 133lb, H. P., C. P. and R.	26x40		
(Extra Heavy)				
	Imperial, 140lb, H. P., C. P. and R.	22x30		
	Dble. Elephant, 240lb, H. P., C. P. and R.	26x40		
	Antiquarian, No. 1, 240lb, H. P. and C. P.	31x53		
	Antiquarian, No. 2, 385lb, H.P. and C. P.	35½x56		

Sample book cheerfully sent on request to schools and colleges, drawing rooms and to the profession, generally.



P H I L A D E L P H I A
ST. LOUIS BALTIMORE

WHATMAN'S HAND-MADE DRAWING PAPER

Made in three surfaces, or textures, viz.:

"H. P." signifying **Hot Pressed** or smooth surface. Mostly used for Pen and Pencil Drawing.

"C. P." signifying **Cold Pressed**, or finely grained surface. Mostly used for Pencil Drawing and Water Color Painting.

"R." signifying **Rough**, or coarsely grained surface. Used for bold Water Color Painting.

No.	Size Inches	Regular Stock			Best Select		
		Per Sheet	Per Quire	Per Ream	Per Sheet	Per Quire	Per Ream
3000	Cap, H. P. and C. P.	13x17					
	Demy, H. P. and C. P.	15x20					
	Medium, H. P. and C. P.	17x22					
	Royal, H. P., C. P. and R. ...	19x24					
	Super Royal, H. P. and C. P. .	19x27					
	Imperial, 72lb, H. P., C. P. and R.	22x30					
	Atlas, H. P. and C. P.	26x34					
	Double Elephant, H. P., C. P. and R.	26x40					
	Antiquarian, H. P. and C. P. .	31x52					

EXTRA HEAVY

No.		
3001	Imperial, 90lb, H. P., C. P. and R.	22x30
	Imperial, 140lb, H. P., C. P. and R.	22x30
	Imperial, 300lb, C. P.	22x30
	Double Elephant, 260lb, C. P. .	26x40

FINE DRAWING PAPERS

For Draftsmen, Engineers, Colleges and Schools

No. 3004 "HERMES," a first quality Drawing Paper, extra heavy, Smooth surface, especially adapted for mechanical drawing, pen and ink and fine pencil drawing, of excellent erasing quality and great toughness.

	Size Inches	Per Sheet	Per Quire	Per Ream
Royal	19x24			
Imperial	22x30			
Double Elephant	28x40			

No. 3006 "COSMOS" Drawing Paper. Made of pure stock, and carefully sized, with perfect erasing qualities, medium grained surface. A most desirable paper for schools and colleges, suitable for pencil, ink or water-color work.

	Size Inches	Per Sheet	Per Quire	Per Ream
Cap	13x17			
Demy	15x20			
Medium	17x22			
Royal	19x25			
Imperial	22x30			
Double Elephant	26x42			

No. 3008 "PHENIX" Drawing Paper, a very desirable white drawing and water-color paper of surface slightly grained, for school use.

	Size Inches	Per Sheet	Per Quire	Per Ream
Cap	14 x17			
Demy	15½x19½			
Medium	17 x22			
Royal	19 x24			
Imperial	22 x30			
Double Elephant	26 x40			

Sample book of drawing and tracing papers cheerfully sent on request to schools and colleges, drawing rooms and to the profession, generally.



DRAWING PAPERS AND BOARDS (Continued)

BUFF DRAWING PAPERS—in Sheets

No. 3012 "SPHINX," a hard, tough, Buff Drawing Paper, of superior quality, having a medium grained surface, excellent for ink or pencil work, unsurpassed erasing quality, light buff color, agreeable to the eye, and permitting of handling without soiling.

Size Inches	Per Sheet	Per Quire	Per Ream	Size Inches	Per Sheet	Per Quire	Per Ream
9x12.....				22x30.....			
12x18.....				24x36.....			
18x24.....				28x40.....			

No. 3009 "CORPORAL," a tough Buff Detail Drawing Paper, medium grained surface, a trifle darker in shade than ordinary manilla paper, possessing good erasing qualities. Will take either ink or pencil.

Size Inches	Per Sheet	Per Quire	Per Ream	Size Inches	Per Sheet	Per Quire	Per Ream
9x12.....				22x30.....			
12x18.....				24x36.....			
18x24.....							

CHARCOAL PAPERS

P.M.F.—"Fabriano" Selected Charcoal Papers

In White and Thirteen Tints

No.	No.	No.
0—White	14—Deep Gray	25—Straw Color
7—Medium Olive Green	15—Gray	26—Light Blue Gray
10—Pale Blue	16—Dark Gray	27—Light Fawn
11—Deep Blue Gray	18—Light Pink	28—Dark Fawn
12—Medium Gray	24—Dark Brown	

Sheets permanently tinted and will not bleach out. P. M. F. "Fabriano" Charcoal Papers are noted for their fine charcoal surface, texture and beautiful tints. May, also, be used successfully for water colors. Samples on request to Artists and Schools.

Size, 19x25 inches	Per Sheet	Per Quire	Per Ream
.....			

FRENCH AND DOMESTIC CHARCOAL PAPERS

	Size	Per Sheet	Per Quire	Per Ream
"M. B. M.", white	19x25			
Michallet, white	19x25			
Lalanne, white	19x25			
" heavy white	19x25			
Strathmore, white	19x25			

COVER PAPERS

No.	Description	Per sheet	Per 100
3010	In sheets, 22x28 inches, in 16 different colors, used for Book and Magazine Covers; also for Water-Color Painting, Pastel and Charcoal and Crayon Drawing.		

JAPANESE WATER-COLOR AND TRACING PAPER

No.	Size	Per Sheet	Per Quire
3114-S	11x15		
3114-L	22x30		

Sample book of drawing and tracing papers cheerfully sent on request to schools and colleges, drawing rooms and to the profession, generally.

DRAWING PAPERS AND BOARDS (Continued)

STRATHMORE DRAWING BOARDS

No. 3013 A Superior Quality of Bristol Drawing Board, made in two finishes: **Smooth** or high surface for Pen and Ink Drawing, and **Medium** or dull surface for Pencil, Pen and Water-Color Work, in 2, 3, 4 and 5 sheet thickness. Each Board is corner stamped "Strathmore Drawing Board."

		Size, inches, 23x29		Each	Per 100
3013—8	2 Sheet	Smooth	.....	
3013—7	2 "	Medium	.....	
3013—11	3 "	Smooth	.....	
3013—10	3 "	Medium	.....	
3013—13	4 "	Smooth	.....	
3013—12	4 "	Medium	.....	
3013—14	5 "	Smooth	.....	
3013—15	5 "	Medium	.....	

2- and 3-ply boards put up in packages of 50 sheets. 4-ply and 5-ply, 25 sheets in a package. Samples on request to Artists, Draftsmen, Schools and Colleges.

REYNOLDS' BRISTOL BOARDS

No.	Size	Thickness: 2 SHEET			3 SHEET			4 SHEET		
		Per Sheet	Per Doz.	Per Gross	Per Sheet	Per Doz.	Per Gross	Per Sheet	Per Doz.	Per Gross
3014	Cap .....12 x15									
	Demy .....14 x18									
	Medium ...16½x21									
	Royal .....18 x22									
	Imperial ...20½x28									

PATENT OFFICE BRISTOL BOARDS

No.		Size	Per Sheet	Per Doz.	Per Gross
3017-2	Reynold's, 2-ply, blank	10x15			
3017-3	" 3 "	10x15			
3017-2 P	" 2 " printed with border	10x15			
3017-3 P	" 3 " " " "	10x12			
3016-2	Strathmore, 2-ply, blank	10x15			
3016-3	" 3 " blank	10x15			
3016-2 P	" 2 " printed with border	10x15			
3016-3 P	" 3 " printed with border	10x15			

DOMESTIC BRISTOL BOARDS

Smooth Surface for Pen and Ink

No.		Size	Per Sheet	Per Doz.
3015-2	2-ply	22x28		
3015-3	3 "	22x28		
3015-4	4 "	22x28		

CHAMOIS BOARDS

A Water-Color Board with a Fine Kid Finish. Splendid for Crayon Work. Frequently Used in Newspaper Offices.

No.		Size	Per Sheet	Per 100
3018-T	Thin, White	22x28		
3018-M	Medium, White	22x28		
3018-H	Thick, White	22x28		


F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S **B A L T I M O R E**
DRAWING PAPERS AND BOARDS (Continued)
WEBER SPHINX ILLUSTRATORS' BOARDS

Excellent Boards of High Quality for Illustrators and Designers

No.		Size	Per Sheet	Per Doz.
3020-S	Natural Surface, standard thickness	20x30		
3020-L	" " " "	30x40		
3021-S	Smooth Surface, " "	20x30		
3021-L	" " " "	30x40		
3022	Genuine Steinbach Illustration Board	22x28		
3023-T	Strathmore, light weight	22x30		
3023-S	Strathmore Illustration Board, heavy	20x30		
3023-L	" " " "	30x40		

MOUNTED HAND-MADE PAPERS, ON HEAVY BOARD

No.		Size	Per Sheet	Per Doz.
3024-C	"Fabriano," Cold Pressed, medium surface ...	22x30		
3024-H	" Hot Pressed, smooth	22x30		
3024-R	" Rough	22x30		
3025-C	Whatman, Cold Pressed, medium surface	22x30		
3025-H	" Hot Pressed, smooth	22x30		
3025-R	" Rough	22x30		
3026-C	" Cold Pressed, medium surface	26x40		
3026-H	" Hot Pressed, smooth	26x40		
3026-R	" Rough	26x40		

MOUNTED BRISTOL BOARDS

For High-Class Photo-Engraving

No.		Size	Per Sheet	Per Doz.
3027-W	F. W. Co.'s Superfine Imperial, 3-ply	22 x28		
3027-R	Reynolds' Superfine, Imperial, 3-ply	20½x28		

COQUILLE BOARD

An Excellent Board with Fine Stippled Surface for Water-Color Painting

No.	Size	Per Sheet	Per 100
3029	23x29 inches		

MOUNTING BOARDS

No.		Size	Per Sheet	Per Doz.
3030-3	3-ply, White, good quality	22x28		
3030-4	4 " " " "	22x28		
3030-6	6 " " " "	22x28		

THE "ACME" MOUNTING BOARD

A Cheap White Board for Ordinary Mounting Purposes

No.		Size	Per Sheet	Per 100
3028	10-ply	22x28		

SHOW CARD BOARDS

No. 3031 8-ply, in white and fifteen colors. Excellent for show cards. Take color well.

Size	Per Sheet	Per 100	Size	Per Sheet	Per 100
22x28.....			28x44.....		

Sample Book on Request to Artists, Schools and Studios

DRAWING PAPERS AND BOARDS (Continued)

TINTED CRAYON PAPERS

Fine Variety of Tints

No.		Size	Per Sheet	Per Quire
3032	English Imperial, machine made, assorted tints	21x30		

See also Cover Papers, page 166

ALABASTER PARCHMENT PAPER

(Imitation Vellum)

For Illuminating, Engrossing Documents, Diplomas, Book Covers, Etc.

No.		Size	Per Sheet
3033-M	Medium	19½x25½	
3033-H	Heavy	19½x25½	

ENGLISH PARCHMENT

Genuine Sheepskin. In Sheets

For Illuminating, Engrossing Documents, Diplomas, Book Covers, Etc.

No.	Size	Per Sheet	Per Doz.
3034-S	14x18 inches		
3034-M	16x20 "		
3034-L	18x24 "		

GENUINE VELLUM IN SHEETS

For Illuminating, Engrossing Documents, Diplomas, Book Covers, Etc.

No.		Size	Per Sheet
3034½-S	Genuine Vellum, in sheets	17x22	
3034½-L	" " " "	24x28	

IVORY IN SHEETS

No.	Size, inches	Each	No.	Size, inches	Each
03030	Best Quality English, White Beached, for Miniature Painting				
00	1 7/8 x 1 1/8		6	2 1/8 x 3 5/8	
0	1 1/8 x 2 1/8		7	3 1/8 x 3 1/8	
1	1 1/8 x 2 3/8		8	3 1/4 x 4 1/4	
2	2 1/8 x 2 9/8		9	3 5/8 x 4 5/8	
3	2 1/4 x 2 3/4		10	4 x 5	
4	2 1/2 x 3		11	4 1/8 x 5 1/8	
5	2 5/8 x 3 1/8		12	4 5/8 x 6 1/8	

No.	Prices for Cutting Ovals or Circles	
03031	From 00 to 3	Each,
	" 4 " 9	"
	From 10 to 12	Each,

Prices for Photographs on Ivory, Porcelain and China Plates, Glass Placques, in light or dark tints, furnished on application.

GOLD AND SILVER PAPER

No.		Size	Per Sheet	Per Quire
03032	Gold	18x24		
03033	Silver	18x24		

TRANSFER OR IMPRESSION PAPERS

No.		Size	Per Sheet	Per Doz.
03034	Blue, Red, Black, White, Yellow, Green	18x23 inches		
	Graphite, 18x23 inches			
	Black, prepared on both sides, 18x23 inches			

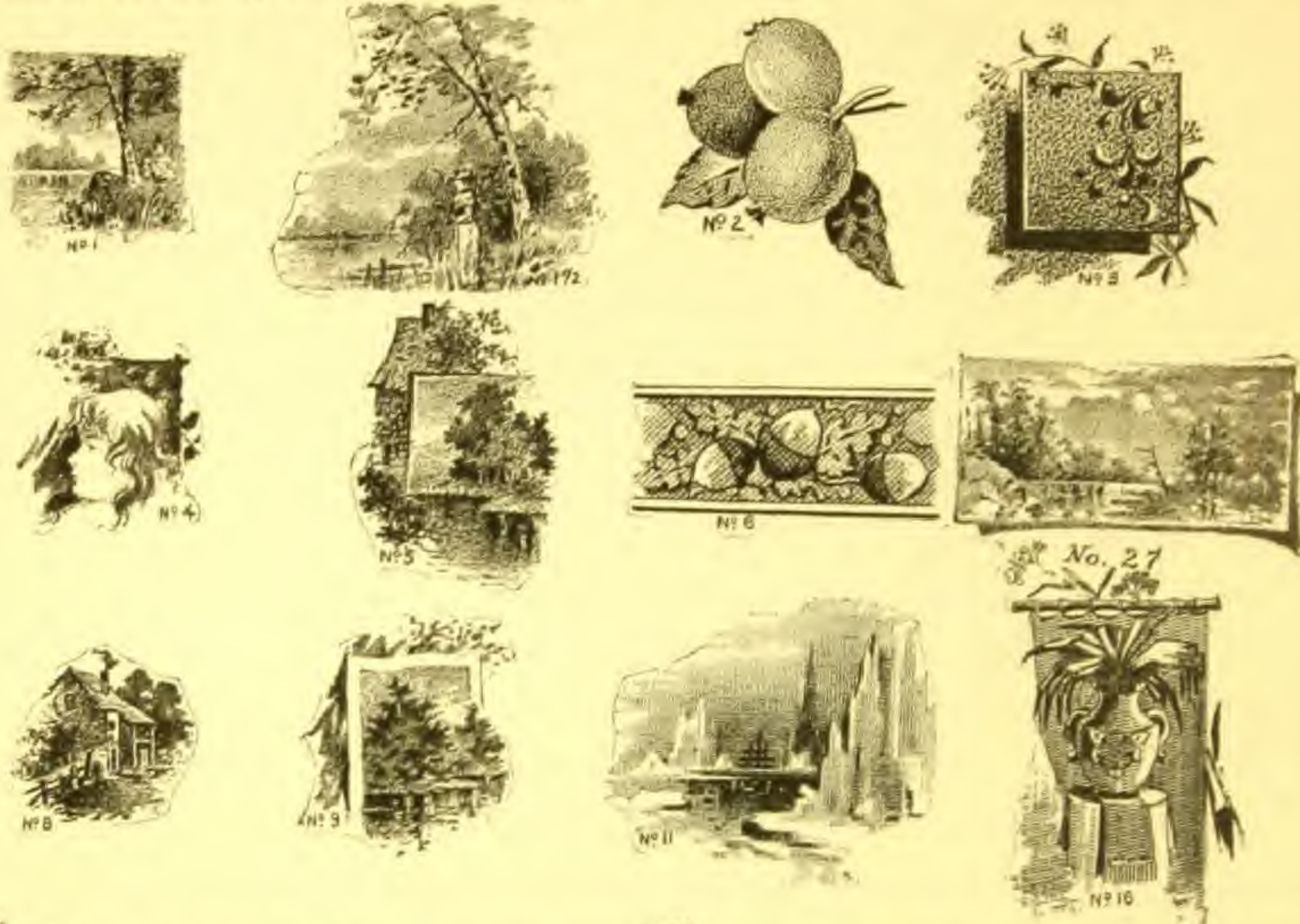
DRAWING PAPERS AND BOARDS (Continued)

ROSS BOARDS

ROSS' RELIEF HAND-STIPPLE DRAWING PAPERS

For Photo-Engraving and Litho Transferring

By rubbing the pencil or crayon over the surface of the paper the picture is formed in stipple, in light and shade at the will of the Artist. High lights can also be erased by means of a knife.



- No. 1 Embossed, fine stipple, 11x14, 14x22 and 22x28 in.
- 1½ Embossed, medium stipple, 11x14 in.
- 2 " " " 11x14, 14x22 and 22x28 in.
- 3 Embossed, coarse and fine stipple combined, 11x14, 14x22 and 22x28 in.
- 4 A Embossed, square cross-line, 11x14 and 14x22 in.
- 4 B Black over embossed square line, 11x14 in.
- 5 Embossed grain, 14x22 in.
- 6 " basket pattern, 14x22 in.
- 7 Black ruling printed on steel, 14x22 in.
- 8 Embossed very fine stipple, 11x14 in.
- 9 Very fine stipple, 11x14 in.
- 10 Black line one way and embossed across, 14x22 in.
- 11 Embossed cross-lines, 14-22 in.
- 11 " " printed, 14x22 in.

- No. 12 Fine black lines one way and embossed across, 11x14 in.
- 13 Crayon and stipple combined, 14x22 in.
- 14 Printed crayon tint, 14x22 in.
- 15 " " and embossed lines, 14x22 in.
- 16 Embossed dimond stipple, 11x14 in.
- 17 Very fine printed lines, 11x14 in.
- 18 Embossed lines, 11x14 in.
- 19 Very fine printed cross-lines, 11x14 in.
- 20 " " " " 11x14 in.
- 21 Very fine black lines one way, 14x22 in.
- 21 " " " " " " embossed across, 14x22 in.
- 22 Printed lines and crayon, 14x22 in.
- 29 " " " " 14x19 in.
- 37 " " " " 14x22 in.

PRICES

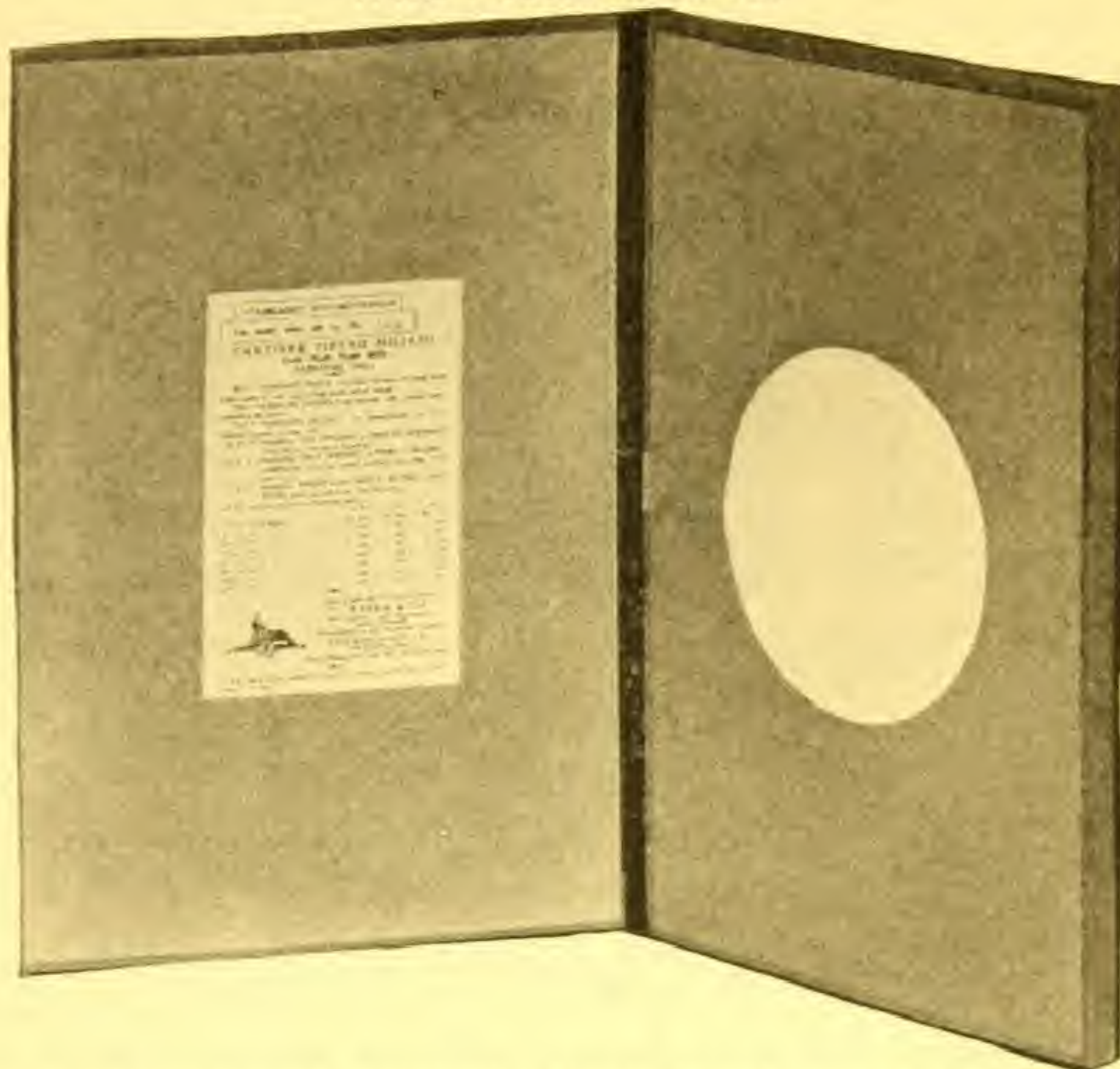
- No. 03035-S 11x14 inches, per sheet,
- No. 03035-M 14x22 inches, per sheet,
- No. 03035-L 22x28 inches, per sheet,
- No. 03035-C Sample Card, showing all numbers, postpaid

SCRATCH BOARD

White Bristol Board Prepared With Clay Preparation for Pencil, Crayon and Ink Work. High Lights May be Scratched Out With Knife

- No. 03036 Heavy, 22x28 inches Per sheet,

“FABRIANO”
IMPORTED SKETCH BLOCKS
With Portfolio Cover



Handsomely bound and finished. Each block containing 24 sheets selected hand-made “Fabriano” paper. Made in three surfaces. Each block numbered.

No. 3370

Hot Pressed No.	Cold Pressed No.	Rough No.	Size	Price, Each
490	500	510	3½ x 5½ inches	
491	501	511	5 x 7 “	
493	503	513	6¼ x 9½ “	
494	504	514	7½ x 11 “	
496	506	516	9¼ x 13½ “	
497	507	517	11 x 14½ “	
498	508	518	12 x 18 “	
499	509	519	15 x 20 “	

DOMESTIC “FABRIANO” SOLID SKETCH BLOCKS
Without Portfolio Cover

Containing 24 sheets of the celebrated “Fabriano” Hand-made Drawing Paper. Made in three surfaces, viz.: “Hot Pressed” or smooth; “Cold Pressed” with a slight grain, and Extra “Rough,” for Water-Color Painting. The paper is so compressed as to form a solid block. By running a knife around the edge, each sheet may be easily and individually detached.

No. 3371

Size	Each	Size	Each
3½ x 5½ inches	9x12 inches	.....
4½ x 6 “	10x14 “	.....
5 x 7 “	12x18 “	.....
6 x 9 “	15x21 “	.....
7 x 10 “		

No. 3372 Extra Heavy, 140 Pound Stock

Size	Each	Size	Each
5x 7 inches	10x14 inches	.....
7x10 “	15x21 “	.....

“WHATMAN’S” SOLID SKETCH BLOCKS

Made of best quality WHATMAN’S Drawing Papers, in three finishes, viz.: Hot Pressed, or smooth; Cold Pressed, with slight grain, and extra Rough, for Water-Color Painting. The paper is so compressed as to form a solid block. By running a knife around the edge, each sheet can be easily detached.

No. 3373

Size	Each	Size	Each
3½ x 5½ inches		9x12 inches	
4½ x 6 “		10x14 “	
5 x 7 “		12x18 “	
6 x 9 “		15x21 “	
7 x 10 “			

“WHATMAN’S” EXTRA HEAVY SKETCH BLOCKS

Made of WHATMAN’S best Imperial Drawing Papers, extra heavy (140 pounds), Hot Pressed, Cold Pressed and Rough.

No. 3374

Size	Each	Size	Each
5x 7		10x14	
7x10		15x21	

“COSMOS” SKETCH BLOCKS

Made of “Cosmos” Fine Quality Drawing Paper

No. 3375

Size	Each	Size	Each
5½ x 7 inches		10x14 inches	
6 x 9 “		12x18 “	
7 x 10 “		14x20 “	
9 x 12 “			

“PHENIX” SKETCH BLOCKS

Made of “Phenix” White Drawing Paper. Substantially Bound, Green Edged, on Heavy Binders Board

No. 3376

Size	Each	Per Doz.	Size	Each	Per Doz.
5x 7 inches			9x12 inches		
6x 9 “			10x14 “		
7x10 “			14x20 “		

DRAWING AND WATER-COLOR TABLETS

No. For School Use

- 3377-2 “School,” 20 leaves, bound along top, good quality white drawing paper, paper cover. Size, 9x12 inches
- 3377-1 “Student,” 20 leaves, bound along top, fine quality white drawing paper and water-color paper, paper cover. Size, 9x12 inches.....

“FABRIANO” CHARCOAL PAPER SKETCH BLOCKS

White or Assorted Tints. Specify Which When Ordering

No. 3378

Size	Each	Per Doz.	Size	Each	Per Doz.
6x 9 inches			12x18 inches		
9x12 “			18x24 “		

DRAWING PAPERS AND BOARDS (Continued)

STIFF CANVAS-COVERED SKETCH BOOK



No. 3379

White Paper, Stamped on
Cover "Sketches."
Bound in Cloth Covers

Size	Each
4x 7 inches	
6x 9 "	
9x11 "	
10x14 "	

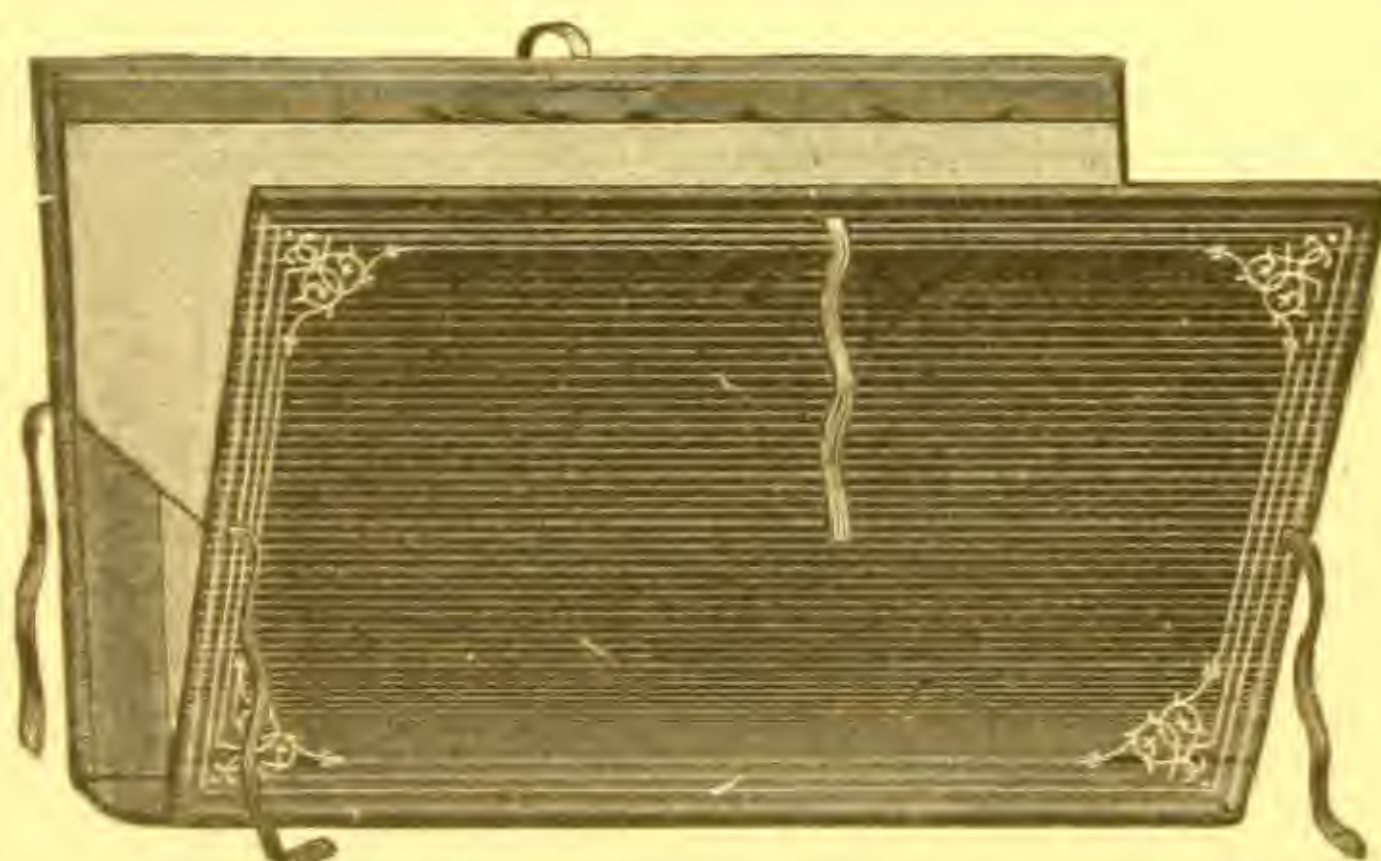
FLEXIBLE CANVAS-COVERED SKETCH BOOKS

White Paper, Bound in Cloth Covers

No. 3380

Size	Each	Size	Each
3½x 5½ inches		6 x 9 inches	
4½x 6 "		9x12 "	

PORTFOLIOS



- No.
3385 Cloth back and corners and paper sides.
Sizes, inches ... 10x14 12x16 14x20 17x22 20x26 23x31 27x40
Each
- 3387 Leather back and corners, cloth sides with three inside flaps.
Sizes, inches 12x16 14x20 17x22 20x26 23x31 27x40
Each

Note.—Special Portfolios made to order.



DRAWING PAPERS AND BOARDS (Continued)

DRAWING PAPERS—in Rolls

Please Do Not Fail to Specify Length of Roll Desired

No. 3035 **"METEOR,"** a moderate priced white Drawing Paper, medium weight, will not break in folding, of good erasing quality, suitable for pencil and ink work.

Per Yd. ^{Per} 10-Yd. Roll

36 inches wide
42 " "

In original rolls of about 35 to 40 lbs., per lb.,

3040 **"AJAX,"** a high-grade white Drawing Paper of pure stock, finely grained surface, carefully sized, perfect erasing qualities. A most desirable paper for college and drawing room. Suitable for pencil, ink or water-color work. Medium weight.

Per Yd. ^{Per} 10-Yd. Roll

30 inches wide
36 " "

In original rolls of about 50 lbs., per lb.,

3041 **"AJAX,"** heavy.

Per Yd. ^{Per} 10-Yd. Roll

62 inches wide
In original rolls of about 50 to 60 lbs., per lb.,

3053 **"JUPITER,"** a heavy, natural white paper with an egg-shell surface, a perfect paper adapted for general drawing either in lines or wash work, highly recommended for perspectives, elevations and all finished drawings.

Per Yd. ^{Per} 10-Yd. Roll

58 inches wide
In original rolls of about 50 to 60 lbs., per lb.,

3055 **"TIGER,"** a very hard, tough and excellent white drawing paper, splendid for map work. Fairly heavy. It has a hot pressed or smooth surface.

Per Yd. ^{Per} 10-Yd. Roll

30 inches wide
36 " "

In original rolls of about 50 lbs., per lb.,

3056 **"TIGER,"** extra heavy, smooth.

Per Yd. ^{Per} 10-Yd. Roll

62 inches wide
In original rolls of about 50 to 60 lbs., per lb.,

STEINBACH'S PAPER

For Crayon Work and Solar Printing

3060 50 inches wide, thin, in 10, 25, 50 and 100 yard/ rolls Per yard,

3061 50 " " thick, in 10, 25, 50 and 100 yard rolls " "

Original rolls of about 140 lbs., per lb.,

Sample book of Tracing and Drawing Papers cheerfully sent on request to Schools and Colleges, Drawing Rooms and to the Profession, generally.

DRAWING PAPERS AND BOARDS (Continued)

No.				
3070	Climax White Drawing Cloth.	A prepared muslin of medium weight, very tough and opaque. Used frequently for map drawing. Will take ink, pencil, crayon and water color.		
			Per Yd.	Per 10-Yd. Roll
	30 inches wide	.....	
	36 " "	.....	
	42 " "	.....	

MOUNTED DRAWING PAPERS

Mounted on Best Quality Muslin. Carefully Stretched and Air Dried

No.				
3073	"SPHINX,"	for description see No. 3094.		
	24 inches wide	.....	
	30 " "	.....	
	36 " "	.....	
	42 " "	.....	
	60 " "	.....	
3075	"AJAX,"	for description see 3040.		
	30 inches wide	.....	
	36 " "	.....	
	42 " "	.....	
3076	63 " "	heavy, see No. 3041	.....
3083	"JUPITER,"	for description see No. 3053.		
	62 inches wide, egg shell, heavy	.....	
3085	"TIGER,"	for description see Nos. 3055, 3056.		
	30 inches wide	.....	
	36 " "	.....	
	42 " "	.....	
	63 " "	.....	
3086	63 " "	heavy	.....

MOUNTED FABRIANO, OR WHATMAN'S PAPERS

Muslin Backed. When Ordering Advise Whether Smooth, Medium or Rough Surface is Desired

	Fabriano	Whatman	
	No. 3089-F	No. 3089-W	Per Sheet
Royal, 19x24 inches	.....		"
Imperial, 22x30 inches	.....		"
Double Elephant, 26x40 inches	.....		"
Antiquarian, 31x52 inches	.....		"



DRAWING PAPERS AND BOARDS (Continued)

No. Per Yd. Per 10 Yds.
 3067 "SHAGREEN," mat and water-color paper, rough sur-
 face, white and buff.
 58 inches wide

In original rolls of about 40 lbs., per lb.,

BUFF DETAIL DRAWING PAPERS

No.
 3094 "SPHINX," a Light-colored Buff, Hard, Tough Drawing Paper, of the
 very highest quality, having a finely grained surface. Excellent for ink
 and pencil work, unsurpassed erasing qualities. Fairly heavy in weight.

	Per Yd.	Per 10-Yd. Roll	Per 50-Yd. Roll
24 inches wide			
30 " "			
36 " "			
42 " "			
60 " "			

In original rolls, of approximately 50 pounds, per pound,

No.
 3091 "CORPORAL," Buff Detail Drawing Paper, medium weight, fine quality.
 Very tough and of high erasive quality, finely grained surface.

	Per Yd.	Per 10-Yd. Roll	Per 50-Yd. Roll
30 inches wide			
36 " "			
42 " "			
48 " "			
54 " "			

In original rolls of about 75 pounds, per pound,

No.
 3090 "MANILLA," Detail or Pattern Paper, smooth surface, buff. Medium
 thick.

	Per Yd.	Per 10-Yd. Roll	Per 50-Yd. Roll
36 inches wide			
42 " "			

In original rolls of about 100 pounds, per pound,

Sample book of Drawing and Tracing Papers cheerfully sent on request to
 Schools and Colleges, Drawing Rooms and the Profession, generally.


F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S **B A L T I M O R E**

TRACING PAPERS—in Sheets

No.		Size	Per Sheet	Per Quire
3105	"TAURUS," not prepared, white, pencil surface.			
	Super Royal	20x27		
	Double Elephant	27x40		
3107	"APOLLO," thin, vegetable, smooth, white.			
	Demy	14x19		
	Super Royal	19x28½		
3110	"DIANA," vegetable, French, very transparent.			
	Cap	13x17		
	Royal	19x24		
	Imperial	22x28		
3114-L	Japanese Tracing Paper	22x31		
3114-S	" " " "	15x22		
3115	CRANE'S BOND PAPER, unglazed.			
	No. 16, thin	27x40		
	No. 18, medium	27x40		
	No. 21, heavy	27x40		

Other Sizes Quoted on Request.

TRACING PAPERS—in Rolls

		Per 50-Yd. Roll	Per 100-Yd. Roll
3116	"FORTUNA," buff tint, unprepared, manilla tracing. 40 inches wide		
3117	"STANDARD," a natural unbleached Tracing Paper, for pen and pencil. Per yard, 43 inches wide		
	" 20-yard roll, 43 inches wide		
	" 50 " " 43 " "		
3118	"TAURUS," an unprepared, unglazed, white tracing paper, excellent for pencil detail work. Preferred by architects.		
	20-yard roll, 57 inches wide	Per Yard	Per Roll
	50 " " 57 " "		
3118½	"TAURUS," glazed, 57 inches wide.		
	20-yard roll		
	50 " "		
3120	"APOLLO," vegetable, thin, white, smooth, in rolls of 20 yards. 28½ inches wide		
	43 " "		
3121	"APOLLO," heavy, vegetable, white, smooth, in rolls of 20 yards. 43 inches wide		
	57 " "		


F. WEBER CO.
P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

TRACING PAPERS AND TRACING CLOTH

TRACING PAPERS—in Rolls (Continued)

No.		Per Yard	Per Roll
3124	"DIANA," glassine, very transparent, white, glazed, in rolls of 20 yards. 42 inches wide		
3126-V	"MARS," prepared, tough, transparent, white, in rolls of 20 yards. 30 inches wide		
	36 " "		
	42 " "		
3129-V	"IDEAL," prepared, heavy, transparent and strong, bluish tint, in rolls of 20 yards. 30 inches wide		
	36 " "		
	42 " "		
3131	"HERCULES" PARCHMENT, prepared, smooth, very tough and transparent, in rolls of 20 yards. Medium, 39 inches wide		
3133	"UTILITY," medium weight, transparent, white Tracing and Detail Paper, for pen and pencil work, as well as water color. Will stand much erasing by knife or rubber and frequent folding. Frequently referred to as Detail Tracing Paper.	Per Yard	Per Roll
	30 inches wide, 50-yard roll		
	36 " " 50 " "		
	42 " " 50 " "		
	62 " " 50 " "		
3134	"ORION" Bond Drawing and Tracing Paper, a very strong and tough paper, suitable for general office work. Will withstand much rough handling.	Per Yard	Per Roll
	30 inches wide, 50-yard roll		
	36 " " 50 " "		
	42 " " 50 " "		

TRACING CLOTH

3135	"IMPERIAL," glazed on one side and dull on the other.	Per Yard	Per Roll
	30 inches wide, in rolls of 24 yards		
	36 " " " " " 24 "		
	38 " " " " " 24 "		
	41 " " " " " 24 "		
	48 " " " " " 24 "		
	54 " " " " " 24 "		
3136	"SPHINX" Tracing Cloth. 30 inches wide, rolls of 24 yards		
	36 " " " " 24 "		
	42 " " " " 24 "		

TRACING CLOTH—in Sheets

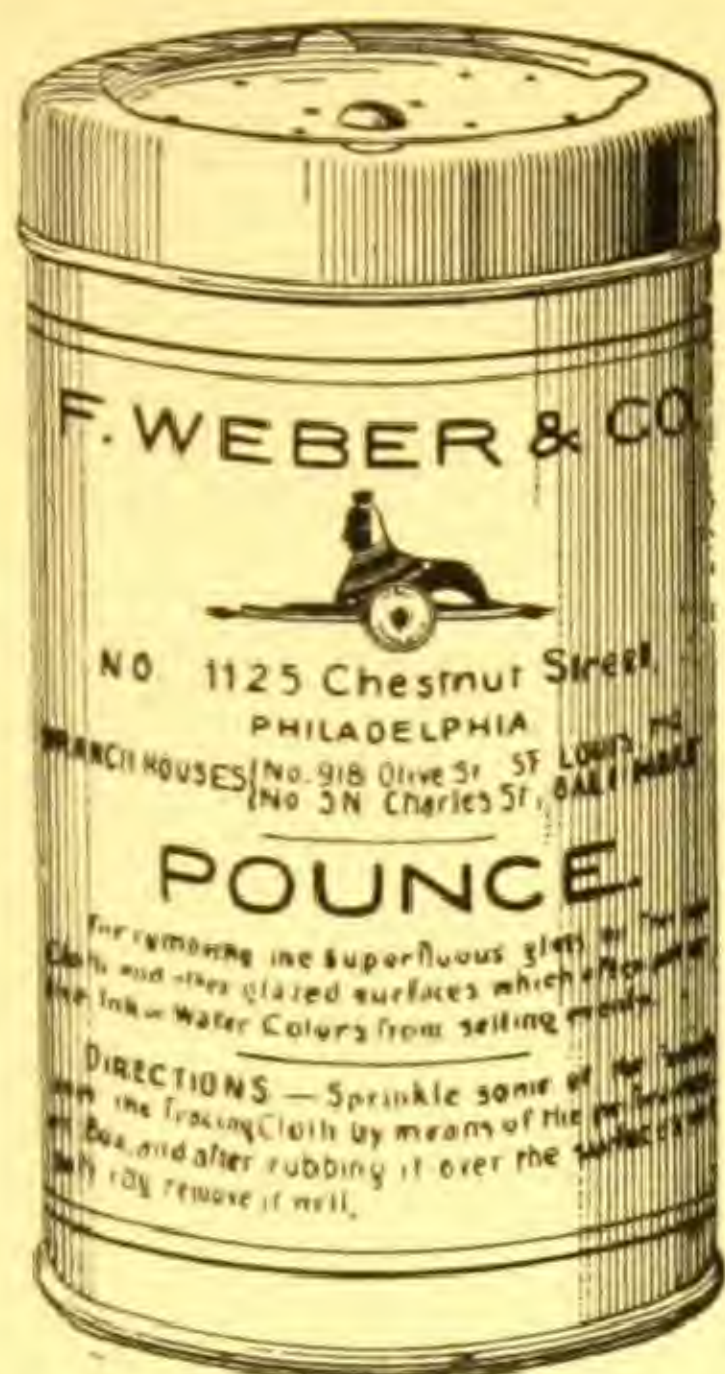
Tracing Cloths in sheets furnished up to 41x59 inches with border lines, titles, diagrams, etc., printed or lithographed, absolutely opaque and indelible. Prices on request. The printing of Tracing Cloth is a specialty of ours.

Sample book of Tracing and Drawing Papers cheerfully sent on request to Schools and Colleges, Drawing Rooms and to the Profession, generally.

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E



POUNCE OR TRACING CLOTH POWDER

No. 3140 For removing the superfluous gloss on Tracing Cloth and other glazed surfaces, which often prevents inks and water colors from setting evenly.

Per box Per dozen

INDIA INK ERADICATOR

No. 3141 Weber Erasing Liquid for removing waterproof India Ink from Tracing Cloth

Per Ounce Bottle

TRACING CLOTH—COLORS

3142 "SPHINX," non-wrinkling liquid tracing cloth colors. For plans and wash drawings; will not wrinkle tracing cloth. Made in the following colors: Yellow (for brass), Green (for vegetation), Indigo (for wrought iron), Orange (for copper), Blue (for steel), Brown (for stone), Black (for cast iron), Brick Red and Carmine.
Price, per ounce bottle

PLAIN TIN METAL TUBES

For Preserving Blue-Print Papers, Drawings, Etc.



3144-S For 10-Yard Rolls
Size, 2½x31 inches Each,
" 2½x37 " "
" 2½x43 " "
" 2½x55 "

3144-L For 50-Yard Rolls
Size, 4½x31 inches Each,
" 4½x37 " "
" 4½x43 " "
" 4½x55 "

JAPANNED TIN METAL TUBES

3145	Diameter in inches	4	4	4	4
	Length " "	25	31	37	43
	Each				

“Sphinx” Profile and Cross-Section Papers and Cloth

PROFILE PAPERS

Our Cross-Section and Profile Papers are printed on highest grade tough drawing and tracing paper, especially made for this purpose. The lines are very distinct and divisions absolutely accurate. Our Cross-Section and Profile Tracing Cloths are “Imperial” Tracing Cloth.

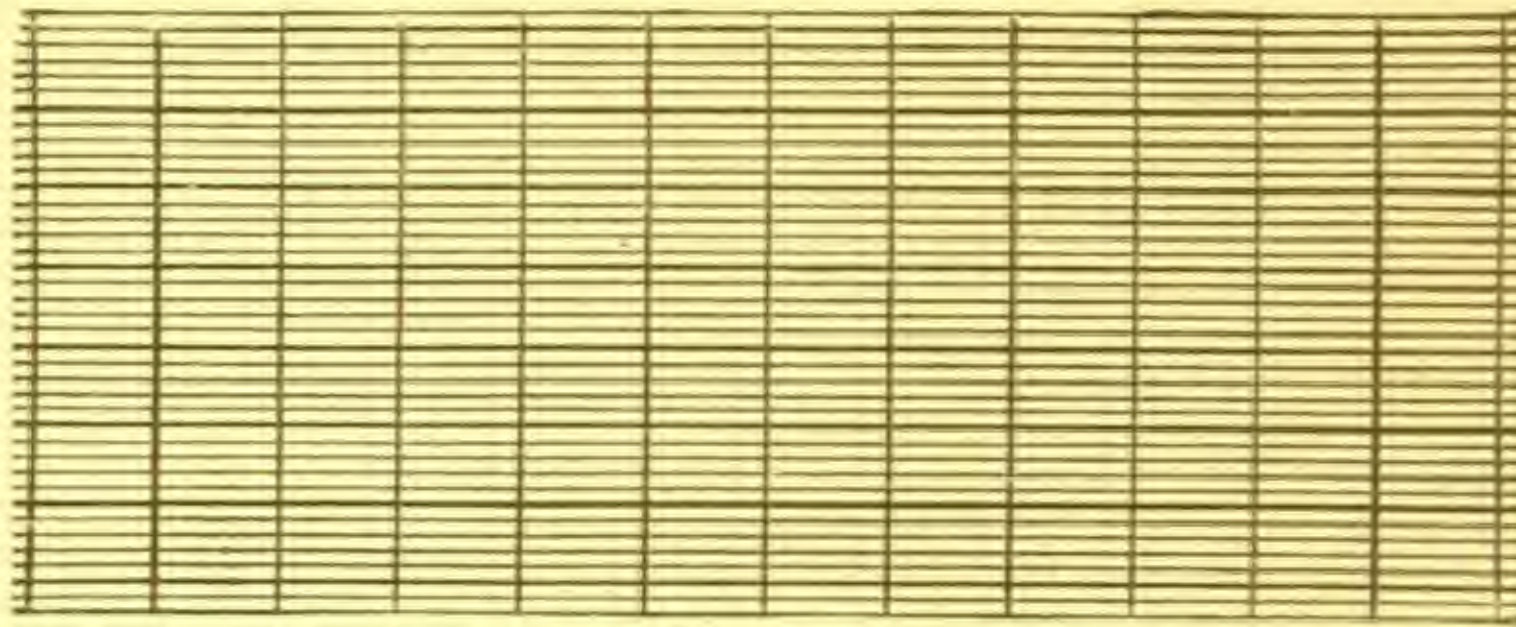


Plate A, 4x20 to the inch

CONTINUOUS

No.		Per Yard	Per Roll
3281-G	Green, engraving 20 in. wide, Drawing Paper,	50	50-yd. roll,
3281-O	Orange, engrvg. 20 in. wide, Drawing Paper,	50	“ “
3282-G	Green, engraving 20 in. wide, Muslin Backed,	20	“ “
3282-O	Orange, engrvg. 20 in. wide, Muslin Backed,	20	“ “
3283	“ engraving 20 in. wide, Tracing Paper,	50	“ “
3284	“ “ 20 in. wide, Imper. Trcg.	20	“ “
	Cloth	20	“ “

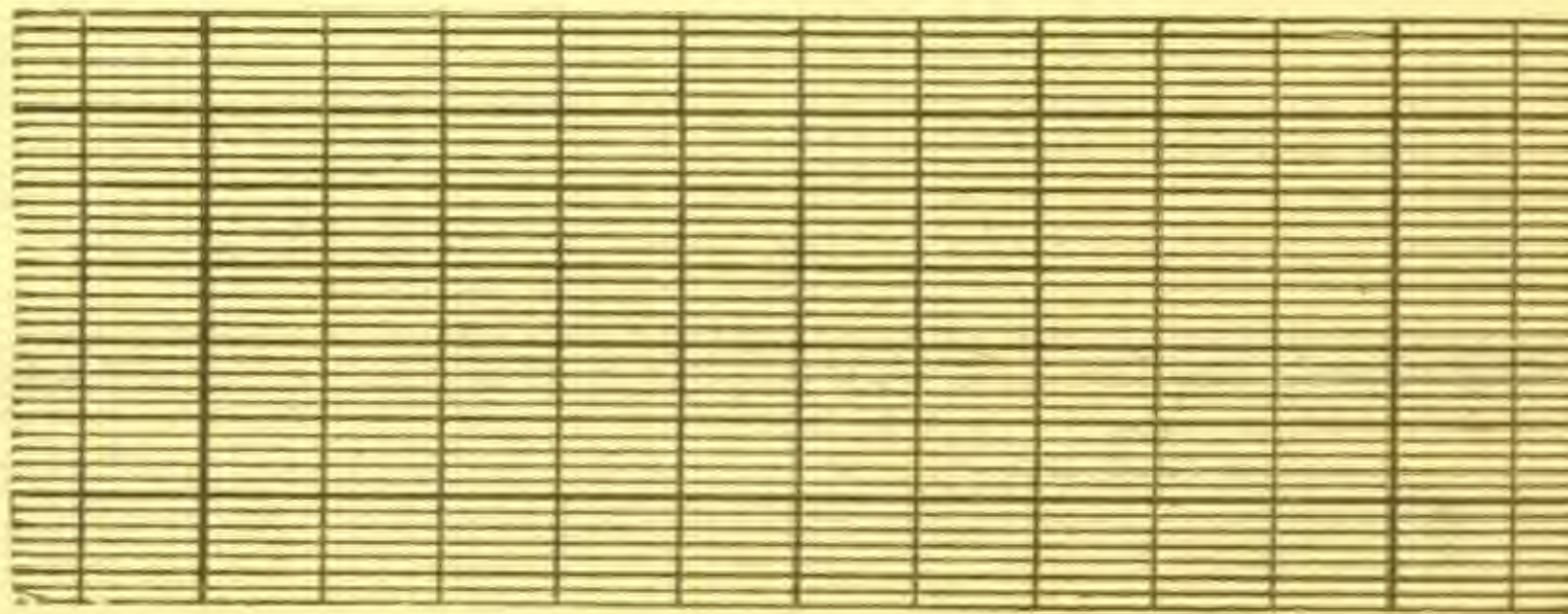


Plate B, 4x30 to the inch

CONTINUOUS

No.		Per Yard	Per Roll
3286-G	Green, engraving 20 in. wide, Drawing Paper,	50	50-yd. roll.
3286-O	Orange, engrvg. 20 in. wide, Drawing Paper,	50	“ “
3287-G	Green, engraving 20 in. wide, Muslin Backed,	20	“ “
3287-O	Orange, engrvg. 20 in. wide, Muslin Backed,	20	“ “
3288	“ engraving 20 in. wide, Tracing Paper,	50	“ “
3289	“ “ 20 in. wide, Imper. Trcg.	20	“ “
	Cloth	20	“ “

CROSS-SECTION PAPERS (Continued)

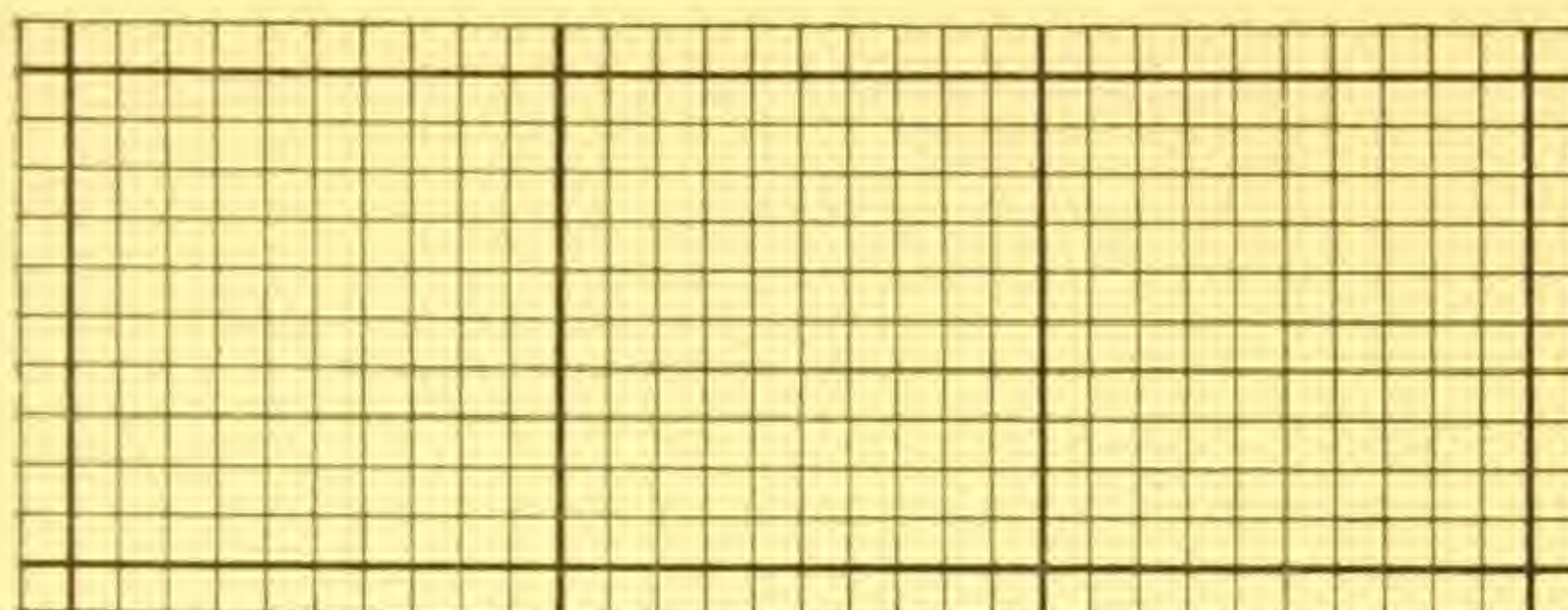
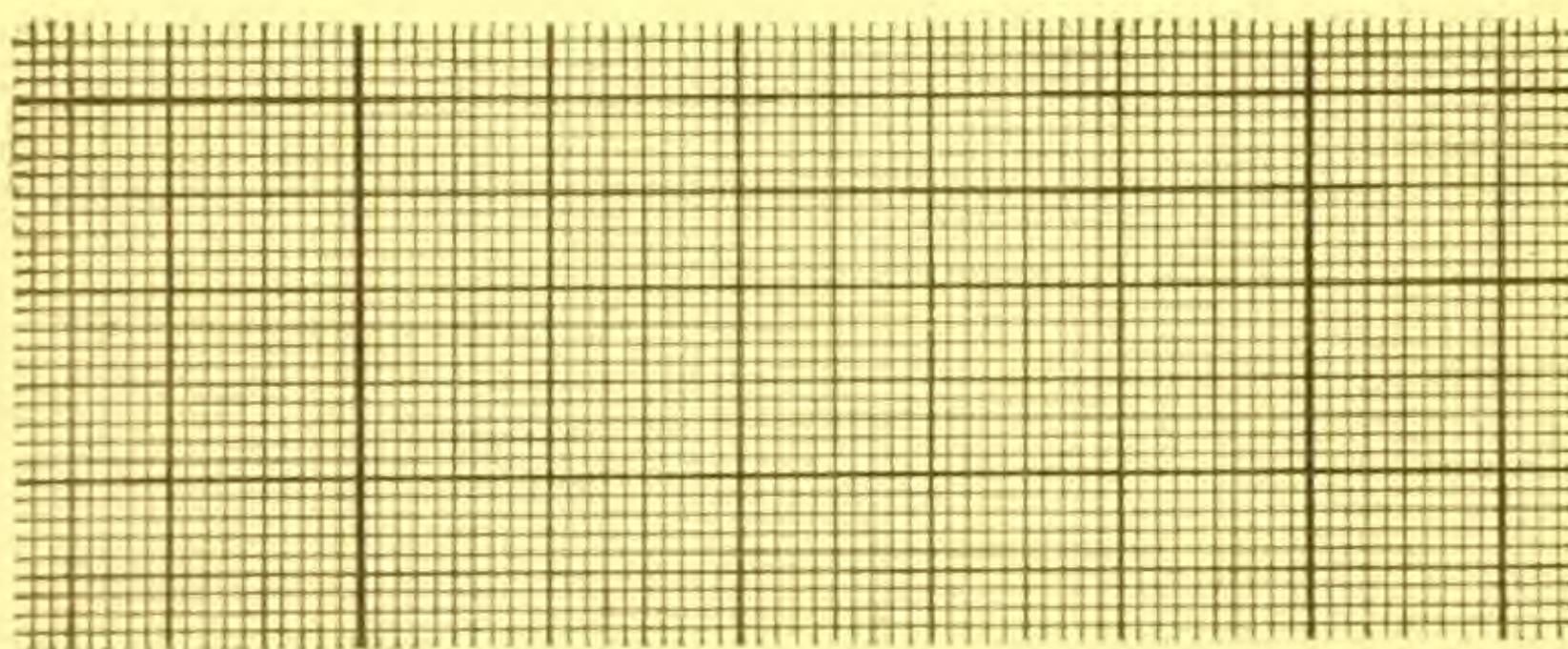


Plate F, 10x10 to the inch. Inch lines heavy

		SHEETS	Per Sheet	Per Quire
No.				
3302-G	Green, engraving 16x20 inches, Drawing Paper			
3302-O	Orange, engraving 16x20 inches, Drawing Paper			
3302-T	" only, engraving 16x20 inches, Tracing Paper,			
		CONTINUOUS	Per Yard	Per Roll
No.				
3303-G	Green, engraving 20 in. wide, Drawing Paper,		50-yd. roll,	
3303-O	Orange, engrvg. 20 in. wide, Drawing Paper,		50 " "	
3304-G	Green, engraving 20 in. wide, Muslin Backed,		20 " "	
3304-O	Orange, engrvg. 20 in. wide, Muslin Backed,		20 " "	
3305	" engraving 20 in. wide, Tracing Paper,		50 " "	
3306	" " 20 in. wide, Imperial Trac-			
	ing Cloth		20 " "	



Millimeters

Metric in millimeters, with each fifth millimeter, each centimeter, and each decimeter proportionately heavier than the millimeters.

		CONTINUOUS	Per Yard	Per Roll
No.				
3295-G	Green, engraving 50 cm. wide, Drawing Paper		50-yd. roll,	
3295-O	Orange, engrvg. 50 cm. wide, Drawing Paper,		50 " "	
3295½	Orange only, engraving 50 cm. wide, Tracing Paper		50 " "	
3296-G	Green, engrvg. 50 cm. wide, Muslin Backed..		20 " "	
3296-O	Orange, engrvg. 50 cm. wide, Muslin Backed,		20 " "	
3296½	Orange only, engraving 50 cm. wide, on Imperial Tracing Cloth		20 " "	

SHEETS

		Per Sheet	Per Quire
No.			
3297	Green, engraving 40x50 cm., Drawing Paper		
3297-T	Orange, engraving 40x50 cm., Tracing Paper		

CROSS-SECTION PAPERS (Continued)

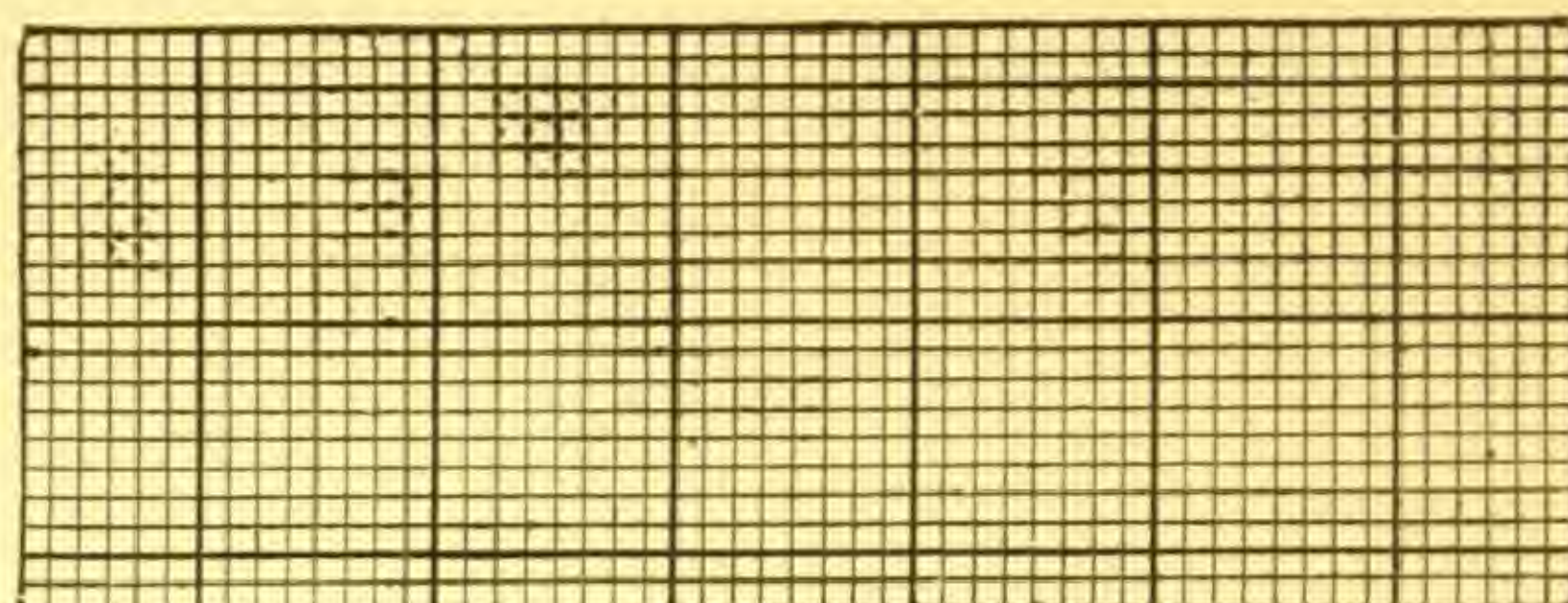


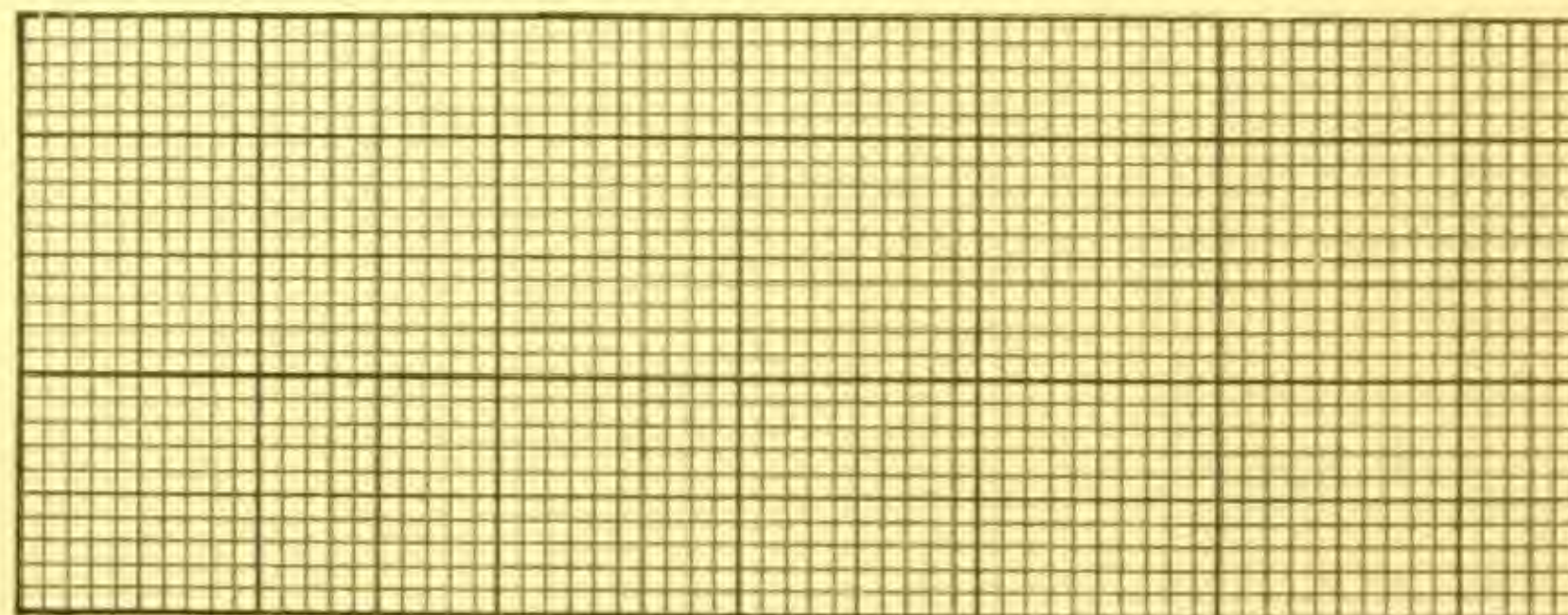
Plate H, 16x16 to the inch

SHEETS

No.		Per Sheet	Per Quire
3310	Green, engraving 16x21 inches, Drawing Paper		
3310-T	Orange, engraving 16x21 inches, on Tracing Paper ..		



SKETCHING CROSS-SECTION PAPER

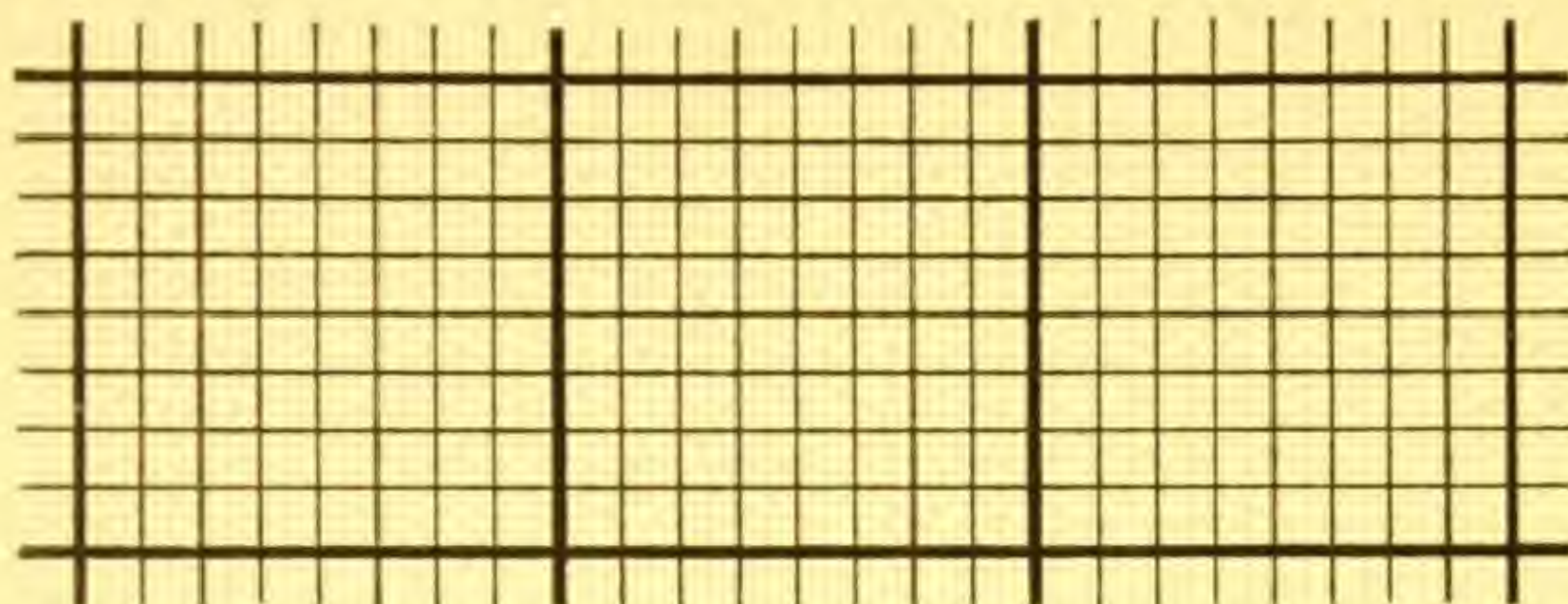


20x20 to 1 inch. Every fifth line heavy

SHEETS

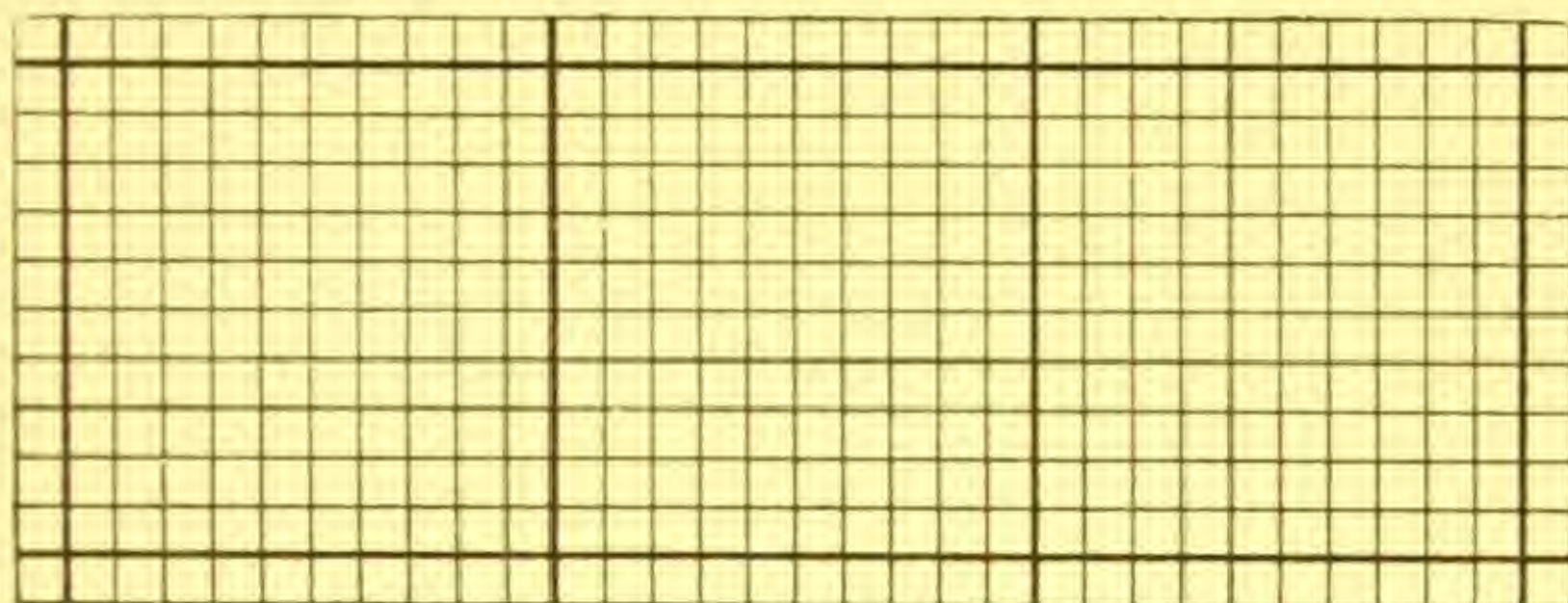
No.		Per Sheet	Per Quire	Per 100 Sheets
3312	Green, engraving 7½x10 in., Drawing Paper			
3312-A	" " 10x15 " " "			
3313	Orange, " 7½x10 " Tracing Paper			
3313-A	" " 10x15 " " "			
3314	Olive Green, engraving on Onion Skin Tracing Paper , sheets 8½x12 in., engraving 7½x10 in.			
3312-M	Divided in millimeters, engraving 20x25 cm., heavy paper			

RULED CROSS-SECTION PAPERS



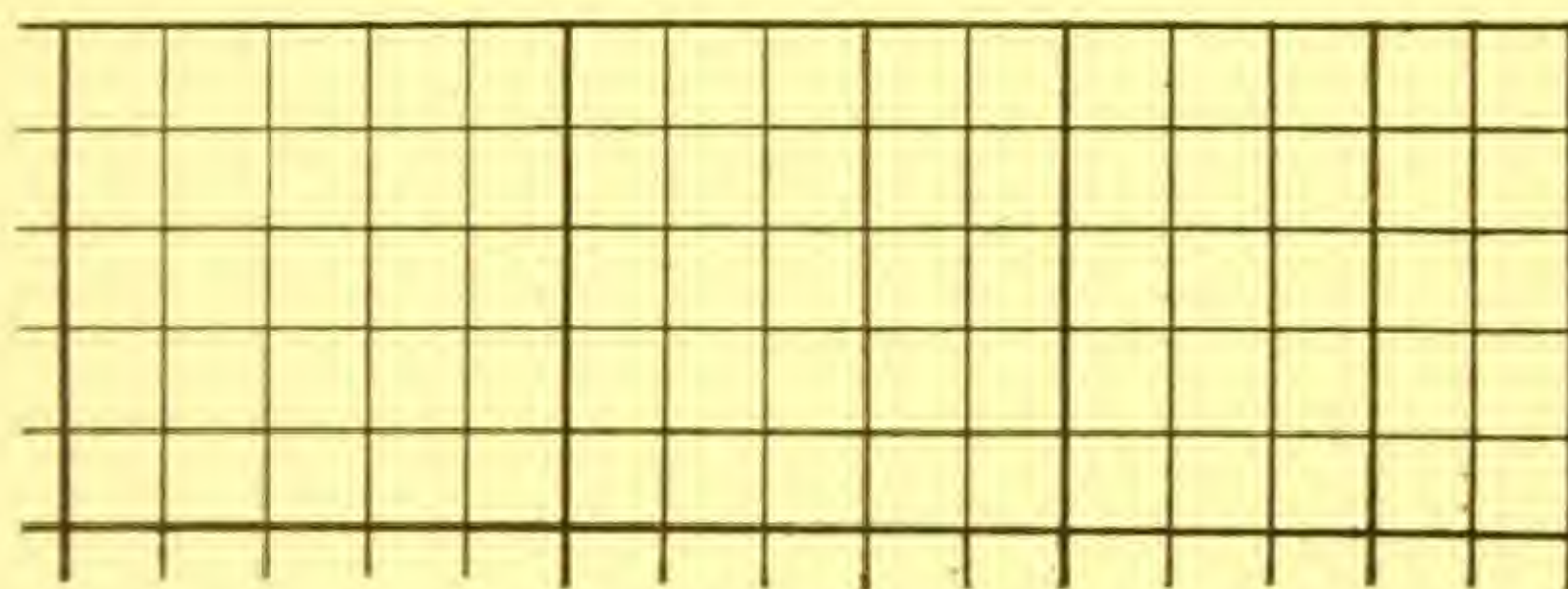
8x8 to the inch

No.		Per Sheet	Per Quire	Per Ream
3315	Sheets, 16x21 in., ruled in blue			



10x10 to the inch

No.		Per Sheet	Per Quire	Per Ream
3317	Sheets, 16x21 in., ruled in blue			



5x5 to 1 inch

No.		Per Sheet	Per Quire	Per Ream
3318	Sheets, 16x21 in., ruled in blue			

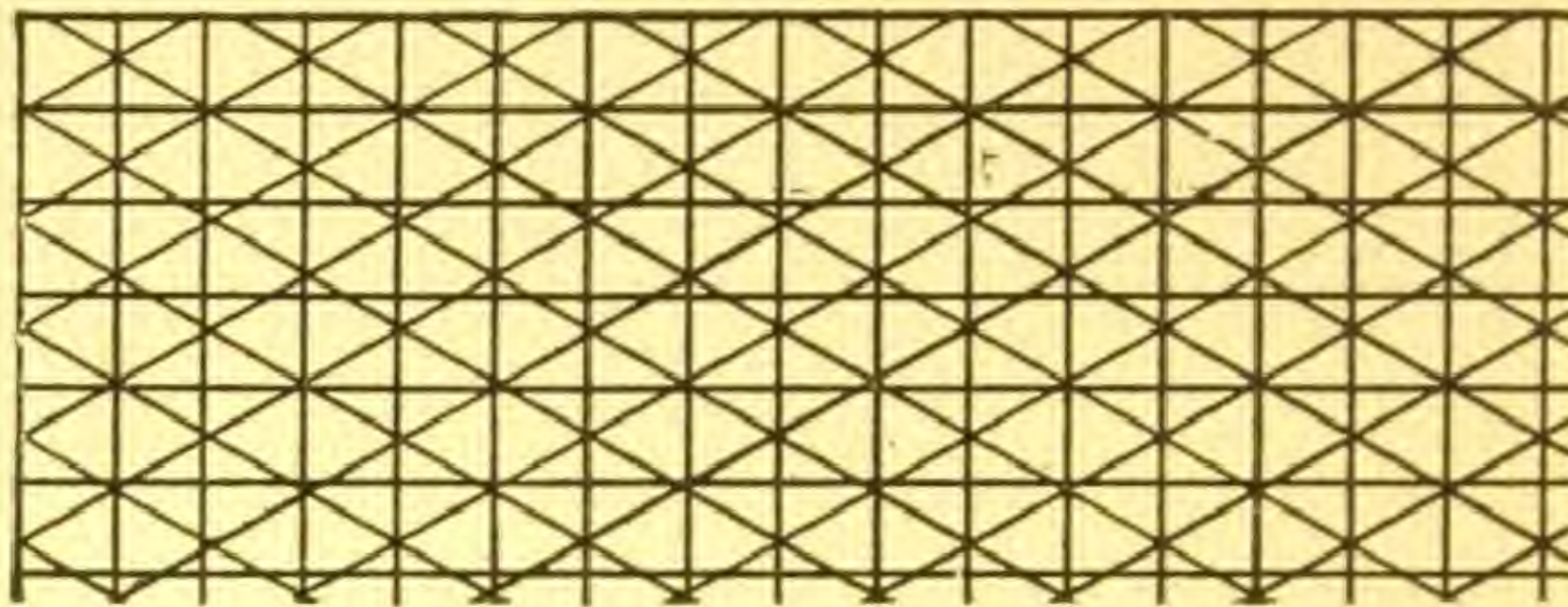


400 feet to the inch

No.		Per Sheet	Per Quire	Per Ream
3319	Topographical Paper, in sheets, 16x21 in., ruled 4x4 to inch; inch lines blue, rest red, Samples of Cross-Section Papers Sent on Application			

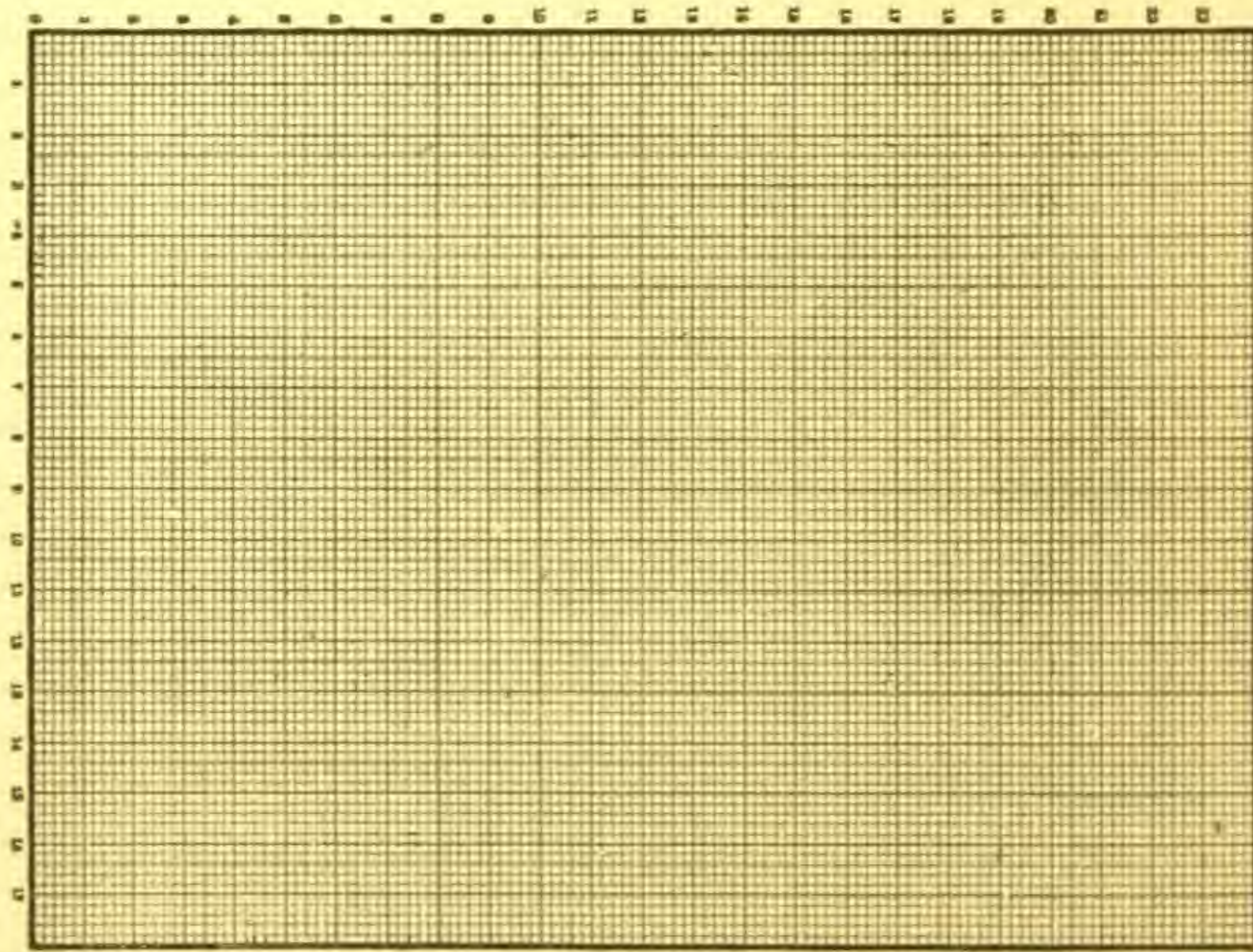
ISOMETRIC SKETCHING PAPER

For Making Drawings and Sketches in Isometric Perspective

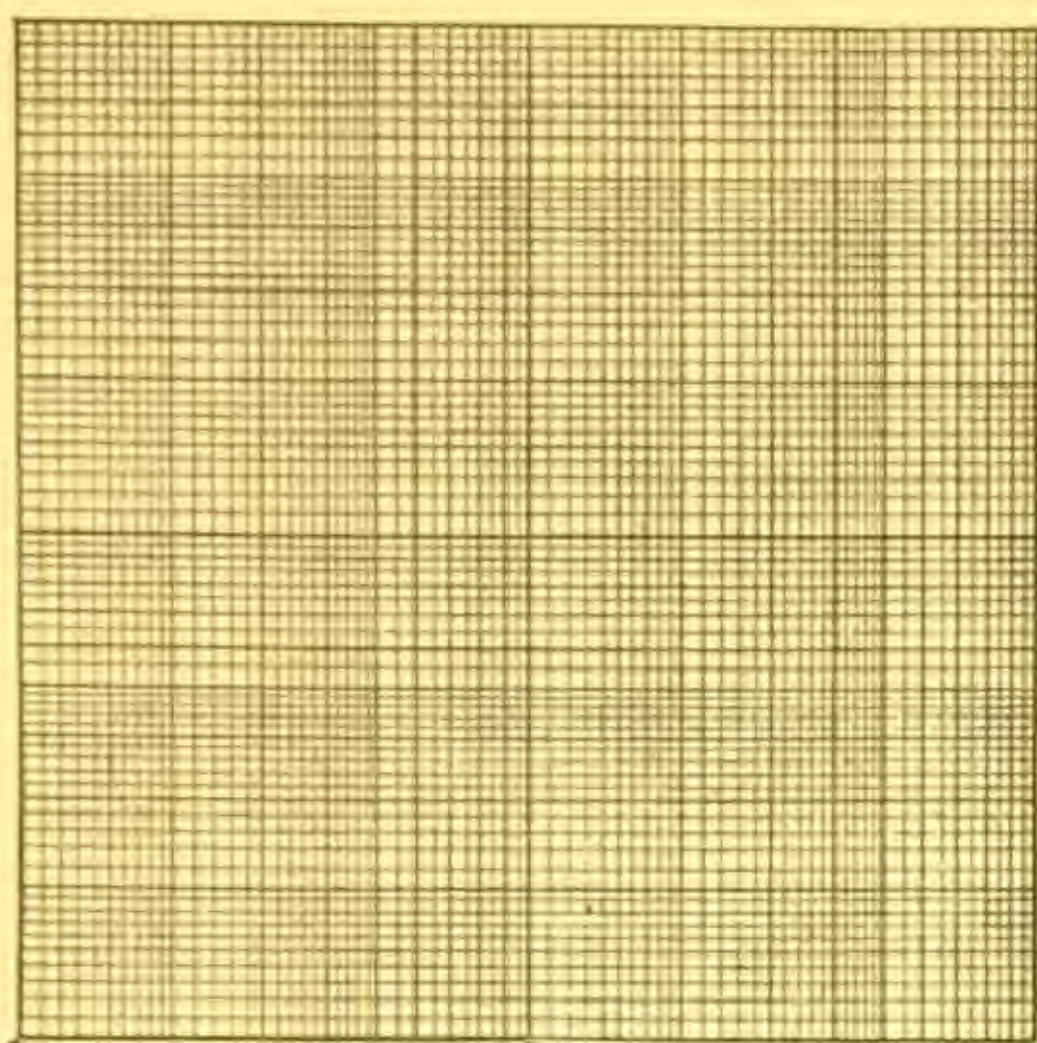


No.		Per Sheet	Per Quire
3320-A	Printed in faint Blue, sheets 12x18 inches		
3320-B	" " " " pads of 40 sheets, 6x 9 in. Each,		
3320-C	" " " " " " 40 " 9x12 "		

SCHOOL CROSS-SECTION OR CO-ORDINATE PAPER
Metric



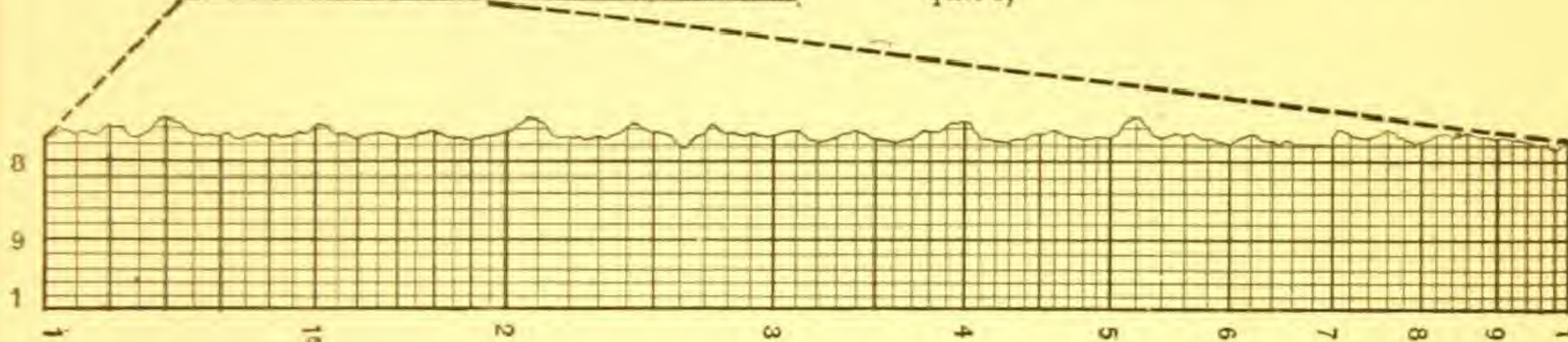
No.		Per Sheet	Per Quire	Per Ream
3321	18x24 cm. (7½x9½ inches), printed in green. .			
3322	Quadrille ruled pads, 9x12 inches. Yellow paper ruled 4x4 to inch in faint blue. Bound two sides. Used for sketching and in estimating. Each,			



**LOGARITHMIC
PAPER**

No. 3325 Engraving 10x10 inches, on Tracing Bond Paper, green only, 5-inch base. Per sheet, , per quire,

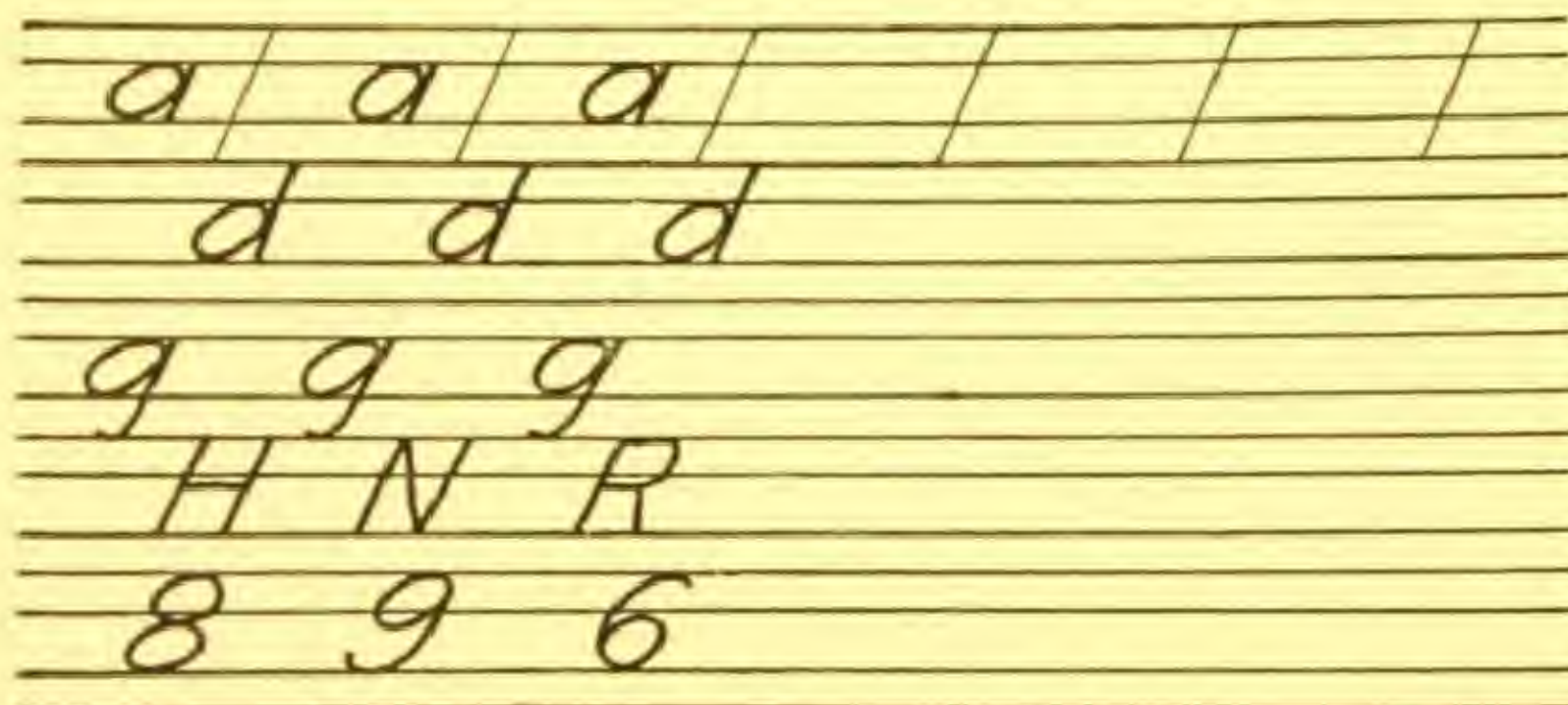
No. 3326 Engraving 10x10 inches, on Tracing Bond Paper, green only, 10-inch base. Per sheet, , per quire,



No. 3325

Logarithmic Paper is so ruled that the scales in each direction are logarithmic instead of uniform, as on other cross-section papers; the numbers and divisions marked are placed at such points as to make their distances from the origin proportional to the logarithm of such numbers instead of to the numbers themselves. By means of this paper logarithmic operations are performed graphically, without reference to the logarithms themselves. Many hydraulic and other engineering computations are facilitated by its use, and various relationships (sizes of tie-bars, shafts, etc., in terms of varying load, or the inverse; circumferences and diameters of circles in terms of their radii or diameters, or the inverse; weights of the series of bodies of the same substance and form, but of varying size, or the inverse, etc., etc.), can be represented.

GRAVES' PRACTICE LETTERING SHEETS



No. 3327 Graves' Lettering Sheets supply a long-felt want among Instructors in Lettering at High Schools and Colleges. Printed in pale blue on high-grade paper, with spaces conforming to standard inclined free-hand lettering.

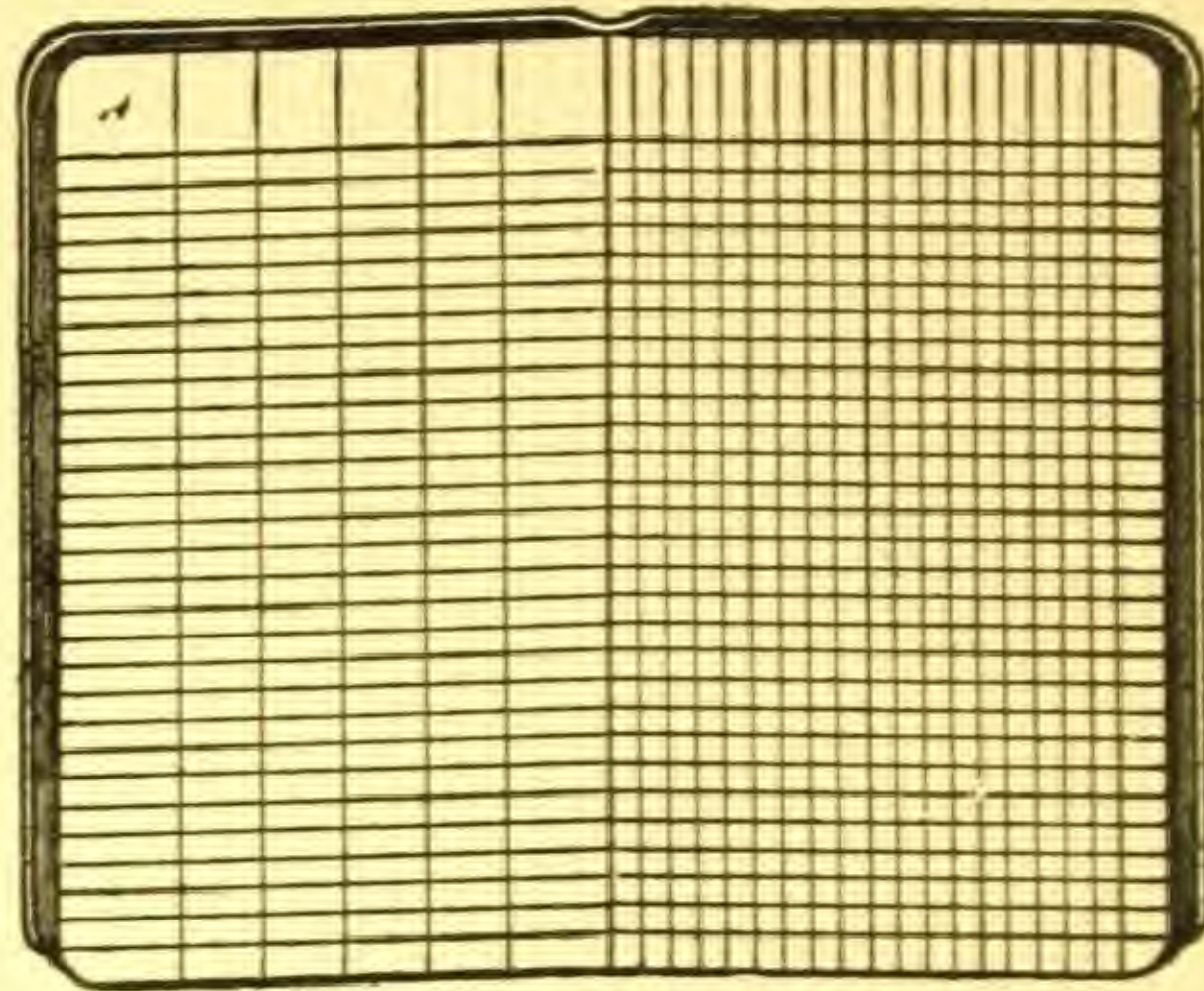
Per Sheet

Per Quire

Per 1000

ENGINEERS' FIELD BOOKS

Bound in Extra Fine Durable Leather Covers, Round Corners. Bound Flush.
Ruled with Waterproof Ink. Tough Paper and Containing Improved
Tables, Bound in.

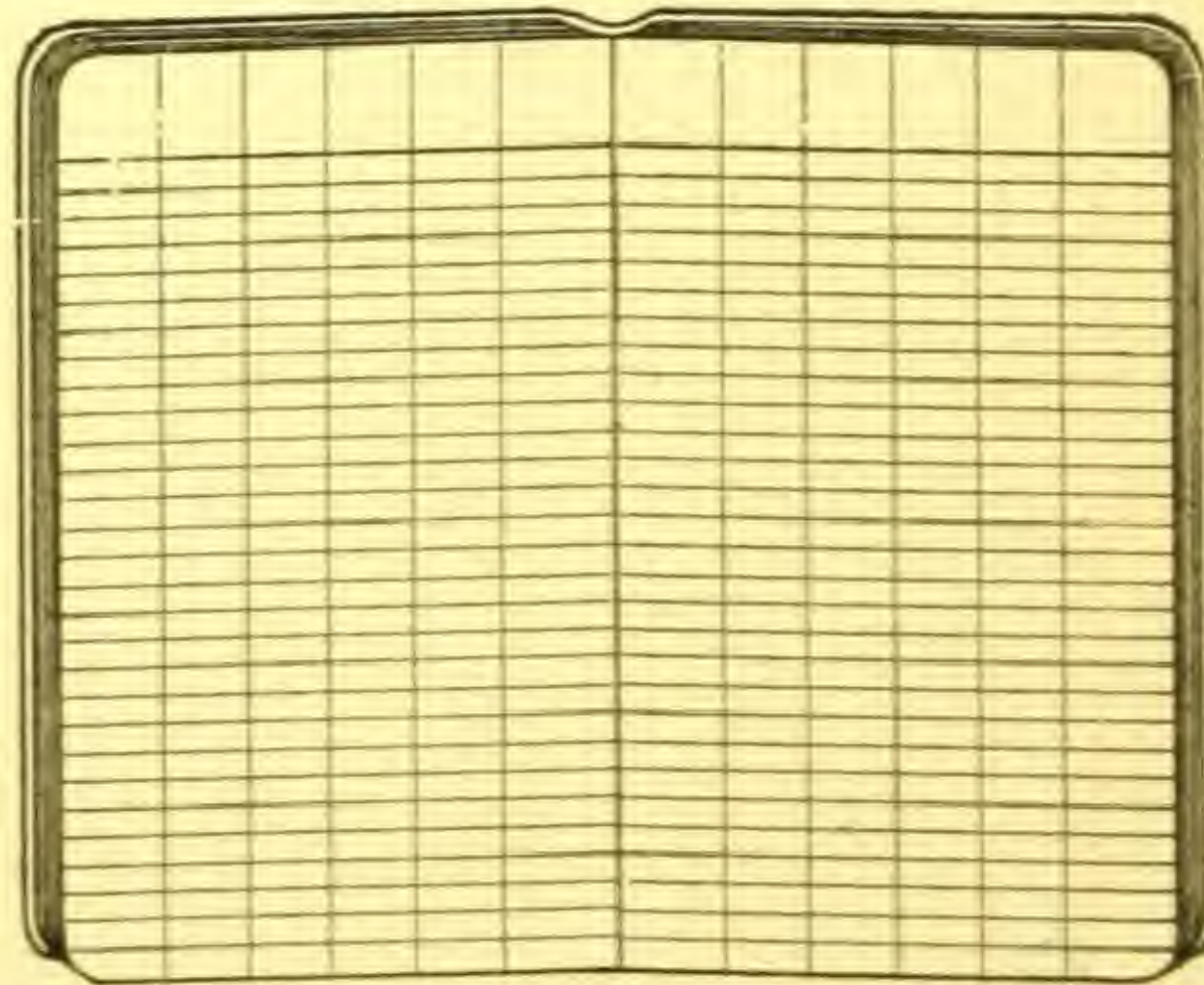


Nos. 3330-3331

Left page horizontal lines blue, vertical lines red. Right page all lines blue, but middle line red.

No.								Each
3330	Field Book,	4½x7½	inches,	80	leaves,	smooth	paper	.....
3331	"	"	4½x7½	"	60	"	"	.....

15 Pages of Improved Tables Bound in Back of Each Book



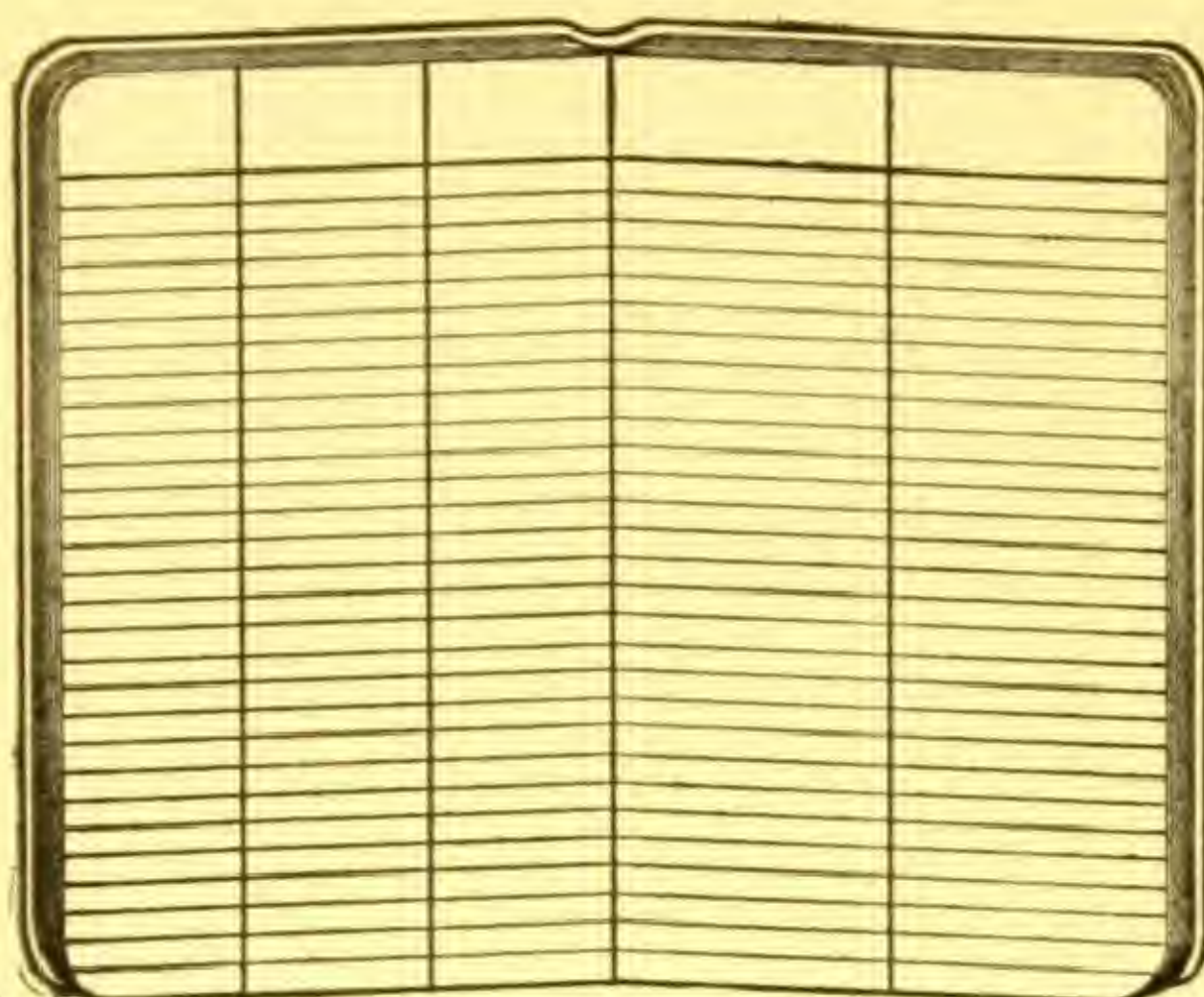
Nos. 3335-3336

Horizontal ruling blue. Vertical ruling red.

No.								Each
3335	Level Book,	4½x7½	inches,	80	leaves,	smooth	paper	.....
3336	"	"	4½x7½	"	60	"	"	.....

15 Pages of Improved Tables Bound in Back of Each Book

ENGINEERS' FIELD BOOKS (Continued)

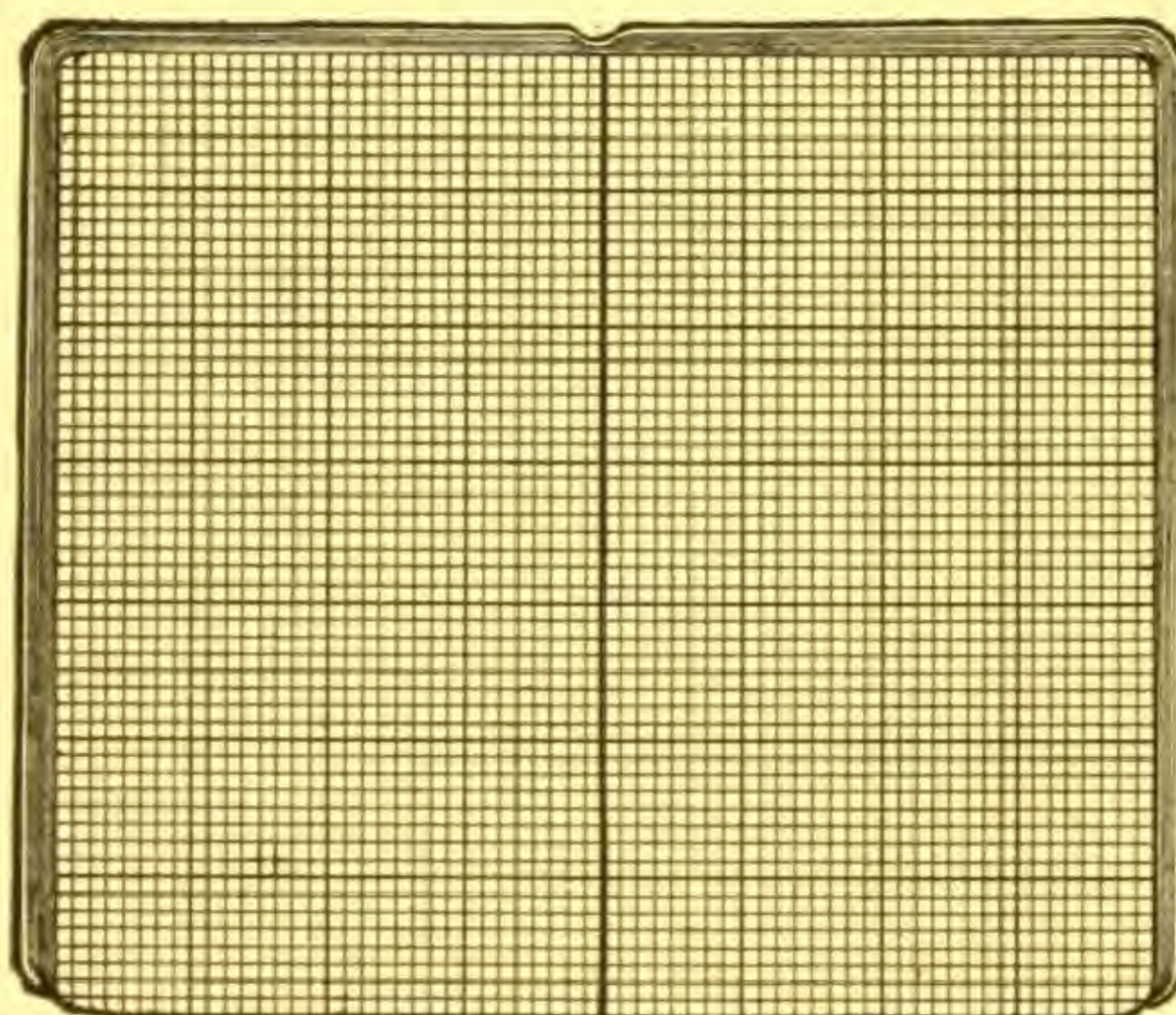


Nos. 3340-3341

Horizontal ruling blue. Vertical ruling red.

No.	Each
3340 Transit Book, 4½x7½ inches, 80 leaves, smooth paper
3341 " " 4½x7½ 60 " " "

Ruled in blue, inch lines heavy.



Nos. 3345-3346. Ruled 10x10 to 1 inch

Ruled in blue, inch lines heavy.

No.	Each
3345 Cross-Section Book, 4½x7½ inches, 80 leaves
3346 " " " 7 x8½ " 80 "

15 Pages of Improved Tables Bound in Back of Each Book

We make to order any other style of Field and Cross-Section Books.


F.W. WEBER CO.
P H I L A D E L P H I A
ST. LOUIS **BALTIMORE**

“SPHINX” LOOSE-LEAF FIELD BOOKS

For Engineers and Surveyors

These books are made to meet a popular demand. Built for service, durability and appearance.

No.	Each
3330-A 4½x7½ inches, Field Book, complete with filler	
3335-A 4½x7½ “ Level Book, complete with filler	
3346-A 4½x7½ “ Transit Book, complete with filler	
3345-A 4½x7½ “ Cross-Section Book, complete with filler	

The covers are stiff, covered with heavy leather and are equipped with three I.-P. Patent Release Rings to hold the fillers.

All fillers contain 60 leaves of very tough bond, neatly ruled and measure 4½x7½ inches. Ruling is standard and as shown in our Catalogue under Nos. 3330, 3335, 3340 and 3345.

Separate Fillers, Each

“SPHINX” DUPLICATING FIELD BOOKS

Bound in durable, leather covered stiff backs, containing 80 leaves, 4½x7½ in., numbered, and 80 duplicate leaves also numbered. The original sheets are perforated and punched and may be extracted for separate filing in binder or filing case.

These books are largely used by railroad engineers.

No.	Each
3330-D	
3345-D	
3350 Simple Ring Binder with two stiff, cloth-covered backs, for extracted original sheets	

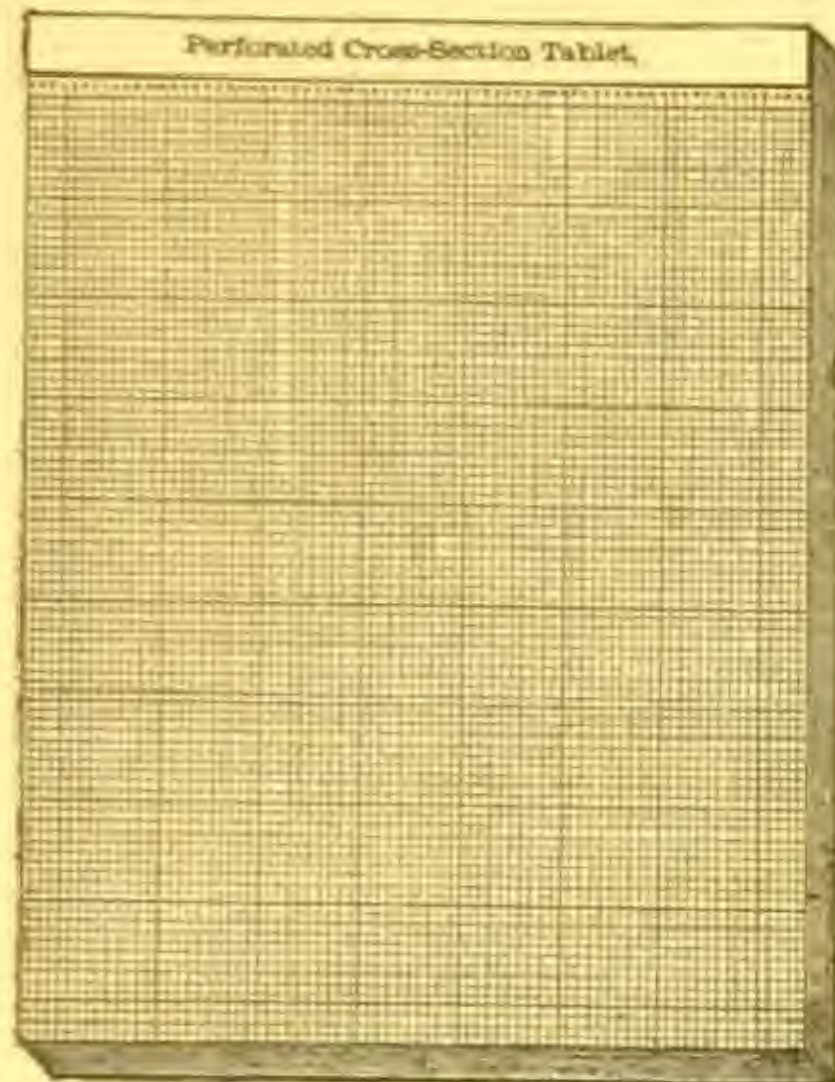
CROSS-SECTION BLOCKS

Ruled Cross-Section Blocks, ruled in blue, on good quality paper, 10x10, 8x8, 4x4, or 5x5 to one inch; inch lines heavy. Bound two edges.

50 Sheets to Each Block

No.	Each
3358-A 5x 8 inches	
3358-B 8x10 “	
3358-C 10x16 “	
3358-D 16x21 “ 24 sheets only to pad	

PERFORATED CROSS-SECTION TABLETS



Ruled in blue, on good quality paper, 10x10 to one inch; inch lines heavy.

80 Leaves to Each Tablet

No.	Each
04148 5½x 8 inches	
04182 6¼x 9 "	
04184 7¼x10¾ "	

STANDARD DOCUMENTS

For Architects and Builders

The Standard Documents of the American Institute of Architects replace the old Uniform Contract, which is discontinued and cannot be furnished.

No.		Per
3360-1	Agreement and General Conditions	100 Each,
3360-2	General Conditions without Agreement	" "
3360-3	Agreement between Contractor and Owner ...	" "
3360-4 A	Agreement between Architect and Owner, on the Percentage Basis	" "
3360-4 B	Agreement between Architect and Owner, on the Fee Plus Cost System	" "
3360-5	Bond of Suretyship	" "
3360-6	Agreement between Contractor and Subcontractor	" "
3360-7	Letter of Acceptance of Subcontractor Proposal,	" "
3360-8	Complete Set, consisting of one each Nos. 3360-1, 5, 6, 7	Per 100 sets, Set,

A heavy paper cover, on which valuable explanatory notes are printed, is given with each copy of the Agreement and General Conditions and with each Complete Set of the documents.

ARCHITECTS' CERTIFICATE BOOKS

No. 3361 100 blank forms with stubs, bound in flexible linen. Each,

Blue Print Materials

BLUE PRINT PAPERS

Our Blue Print Papers are unexcelled for quality. They are well-sized and calendered to take the preparation evenly on the surface.

Your special attention is drawn to the fact that all our Blue Print Papers and Cloth, are always prepared fresh on receipt of order, and we use only the purest chemicals.

The improved style of packing which we adopted recently will keep the paper airtight, it being thus kept fresh for an unusually long time.

PRINTING SPEEDS

Your attention is earnestly directed to the various printing speeds in which we prepare all Blue Print Papers.

"Rapid" Printing requires an exposure of about 1 minute in sunlight. Paper so prepared keeps fresh indefinitely.

"Electric" or **"Extra Rapid"** Printing is especially prepared for quick sunlight or arclight exposure. In sunlight 30 to 45 seconds; under the arc, usually 40 seconds suffices for good results. The paper keeps well, but must be kept rolled and wrapped and in a dark, dry place.

"Extra Electric" Printing. Almost instantaneous. Too quick to be handled in sunlight and requires but 20 seconds arclight exposure. Keeps fresh, if properly handled, for three months in winter. During the summer it should not be stocked for longer than one month. More than can be used in this period should not be ordered. Especially prepared for shop work—for large industries requiring quick service of their blue printer.

"NEPTUNE" PAPERS

This brand of Blue Print Paper is the best and strongest we manufacture. The stock is 100 per cent. rag, very tough and durable. Will stand much handling and is ideal for permanent record filing.

"NEPTUNE"—Thin—Basis Folio 16 lbs.

Excellent for Mailing Purposes

No.	Widths, in inches	30	36	42
3200	Prepared, 10 yard roll			
3202	" 50 " "			
3203	Unprepared, 50 " "			

"NEPTUNE"—Medium—Basis Folio 24 lbs.

No.	Widths, in inches	30	36	42
3210	Prepared, 10 yard roll			
3212	" 50 " "			
3213	Unprepared, 50 " "			


F. WEBER CO.
P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E
BLUE PRINT MATERIALS (Continued)
"ECLIPSE" AND "STAR" BLUE PRINT PAPERS
Guaranteed 100 Per Cent. Pure Rag

These brands are first-class papers for general employment. Strong and tough, they withstand much handling and serve well as records.

"ECLIPSE"—Medium Weight—Basis Folio 24 lbs.

No.	Widths, in inches	24	30	36	42
3160	Prepared, 10 yard roll				
3162	" 50 " "				
3163	Unprepared, 50 " "				

"STAR"—Thin (Mailing Weight)—Basis Folio 16 lbs.

No.	Widths, in inches	24	30	36	42
3190	Prepared, 10 yard roll				
3192	" 50 " "				
3193	Unprepared, 50 " "				

"AURORA" BLUE PRINT PAPER

Prepared for general use. Excellent for shop prints. Strong enough to stand a good deal of handling. So-called 50 per cent. rag stock.

"AURORA"—Medium Weight—Basis Folio 24 lbs.

No.	Widths, in inches	30	36	42
3195	Prepared, 10 yard roll			
3196	" 50 " "			

"CLIMAX" BLUE PRINT CLOTH
Medium Weight—.005 inches thick

No.	Widths, in inches	30	36	42
3230	Prepared, 10 yard roll			
3231	" 50 " "			

Unprepared, see No. 3070 drawing cloth, page 175.

NOTE.—In ordering Prepared Blue Print Paper, please specify whether the Rapid, Electric or Extra Electric Speed in Printing is desired

BLUE PRINT MATERIALS (Continued)

**F. WEBER CO.'S AMERICAN-MADE "SPHINX"
 DIRECT BLACK-LINE PAPER**

Water Bath Process

Only paper of its kind made in America. By an improved process our paper is made to do quicker printing than the imported; at the same time giving clear, sharp definition and black lines. It will print in sunlight, or in the electric frame as quick as brown print paper.

One bath in water alone is necessary, and the paper requires no more attention than ordinary blue print paper.

Used in connection with a positive (ordinary tracing) another positive is produced direct, with sharp black lines on clear white background. It, therefore, becomes unnecessary to first make negatives with brown print paper to produce line prints.

In 10-yard rolls, medium weight, 42 inches wide.

No.			
3236	10-yard roll	.....	Per roll,
3237	50 " "	.....	" "

NOTE.—Working samples to Drawing Rooms, Blue Printers and Colleges cheerfully sent on request.

"SPHINX" BLACK-LINE CLOTH

No.	
3240	Black Print Cloth, per roll of 10 yards, 42 inches wide

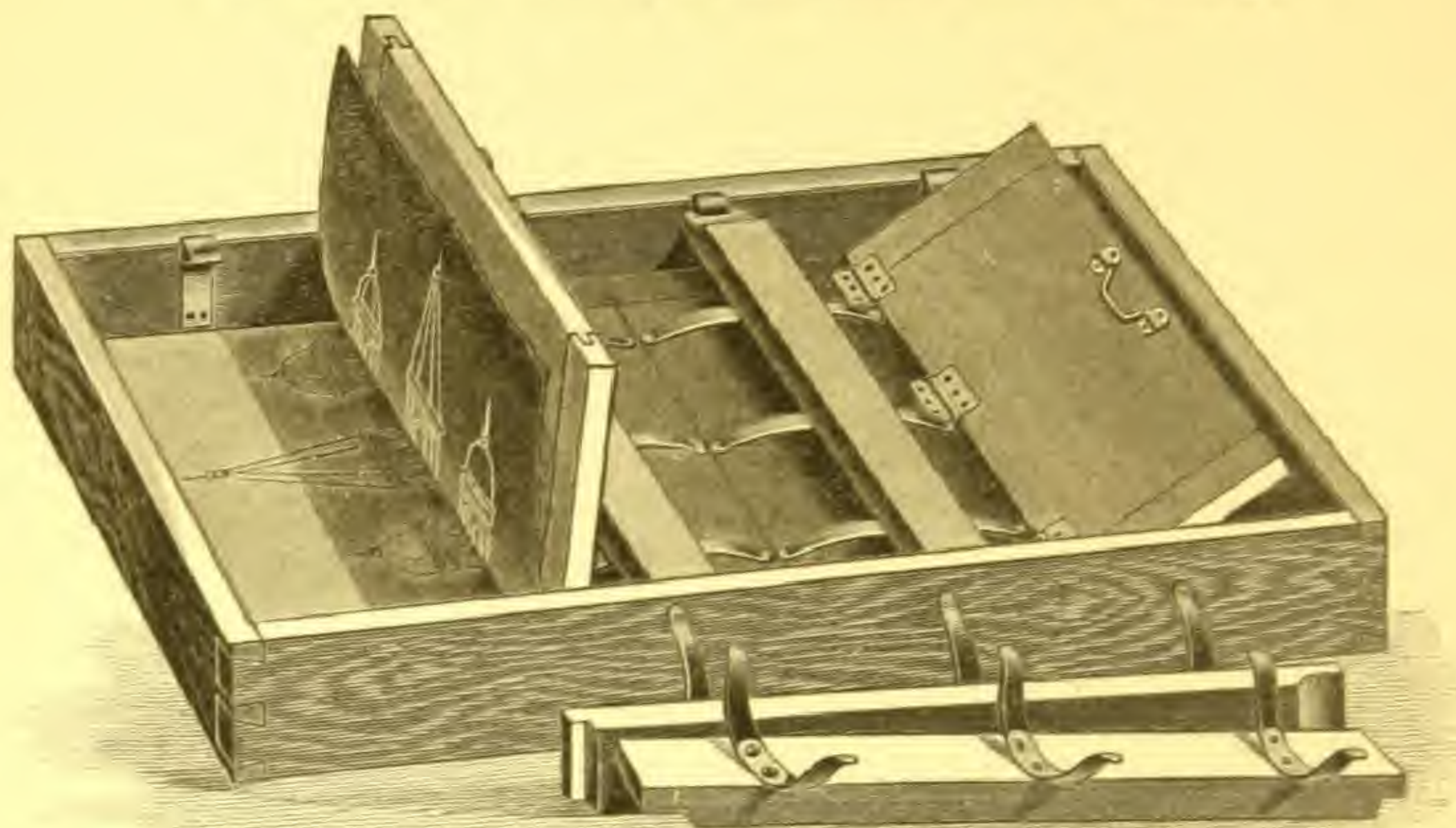
PRINTS MADE OR TRACINGS COPIED

Our Blue Print Department being fitted with the most up-to-date appliances, we are in a position to turn out blue, brown and black prints and negative prints on shortest notice.

No..		Per Sq. Ft.
3232-P	White Lines on a Blue Ground or "Blue Prints" on paper	
3232-C	" " " " " " " " " " " climax cloth,	
3233-P	Blue Lines on White Ground from "Sphinx" Brown Print Paper Negative	
3233-C	Blue Line on White Ground on climax cloth from "Sphinx" Brown Print Paper Negative	
3234-P	NEGATIVE or POSITIVE PRINTS on "Sphinx" Brown Print Paper	
3234-C	NEGATIVE or POSITIVE PRINTS on "Sphinx" Brown Print Cloth	
3235-P	Direct Black Line Prints, from Tracings on "Sphinx" Direct Black Line Paper, waterbath process	
3235-C	Same on "Sphinx" Direct Black Line Cloth	
	Small prints 1 sq. ft. or under at price of 2 sq. ft.	


F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S
B A L T I M O R E
BLUE PRINT MATERIALS (Continued)
BLUE PRINT SUN FRAMES

Made of Hard Wood, Well Finished with Mountings


QUALITY A

Frames constructed of selected oak, finished three coat golden oak, with backs of pine, painted black. Corners dovetailed. Oil-tempered steel springs, special bar catches, which can be rapidly operated without bruising the fingers. Metal parts finished in black baked enamel.

No.	Size	Frame Only Each	No.	Size	Felt Cushion Each
3250	20x24		3250-F	20x24	
3251	24x30		3251-F	24x30	
3252	25x37		3252-F	25x37	
3253	30x42		3253-F	30x42	
3254	36x48		3254-F	36x48	
3255	36x60		3255-F	36x60	
3255 $\frac{1}{2}$	42x60		3255 $\frac{1}{2}$ -F	42x60	
3255 $\frac{3}{4}$	42x72		3255 $\frac{3}{4}$ -F	42x72	

Shipping Weight of Quality A Frames, without glass, is about 10 pounds per square foot; plate glass, 3 $\frac{1}{2}$ pounds per square foot.

Note.—We prefer to sell Sun Blue Print Frames without glass, on account of breakage in shipment and added transportation charges by reason of great weight. Customers will be able to buy glass locally at standard prices. Of course, if desired, we will supply it at current prices.

BLUE PRINT MATERIALS (Continued)
QUALITY B SUN FRAMES



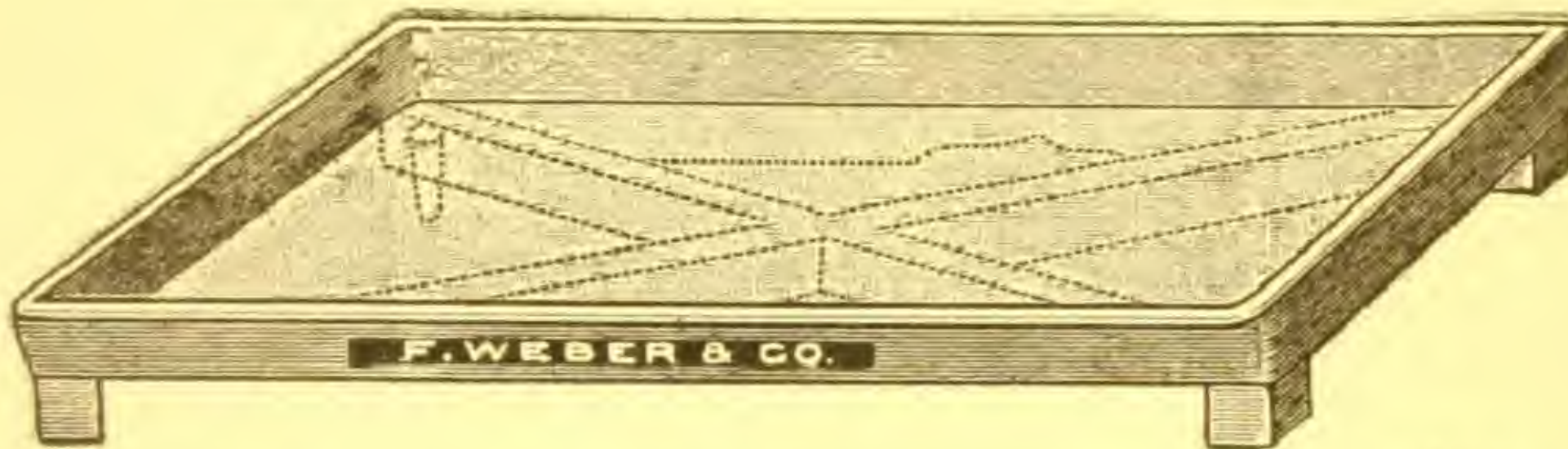
These Frames are made of white wood, well made and shellac finished, with locked corners. Oil-tempered steel springs, spring brass catches. Their lightness is a good feature, as they can be easily handled.

No.		Size	Each
3256	With Pad	12x16	
3257	" "	16x21	
3258	" "	20x26	
3259	" "	24x32	

BLUE PRINT BATH TRAYS

Heavy Galvanized Metal

With Drain Pipe, Strongly Wired Rim and Angle Iron Feet



No.		Size	Each
3260	Two inches deep	20x24	
3261	" " "	24x30	
3263	" and one-half inches deep	30x42	
3265	" " " " "	36x60	
3266	" " " " "	42x60	

ELECTRIC BLUE PRINTING, WASHING AND DRYING MACHINES

Quotations Cheerfully Furnished on Request on Standard Equipment



SPRING CLIPS

No.		Per Doz.
3248	For clamping Blue Prints when drying	

No.		Each	Per Doz.
3248½	White Pencils, for marking on Blue Prints		

No. 3247½ WEBER TRANSPARENTIZING LIQUID

Applied to drawings on detail, drawing and tracing papers, it immediately transparentizes them, making them fit for blue printing. Also renovates old tracings and is used extensively on brown print negatives.

In cans, per pint, Per quart, Per gallon,


F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S
B A L T I M O R E

Drawing Instruments

RIEFLER PATENT GERMAN-SILVER DRAWING INSTRUMENTS

VERY HIGHEST QUALITY (Precision Grade)

Original Round System

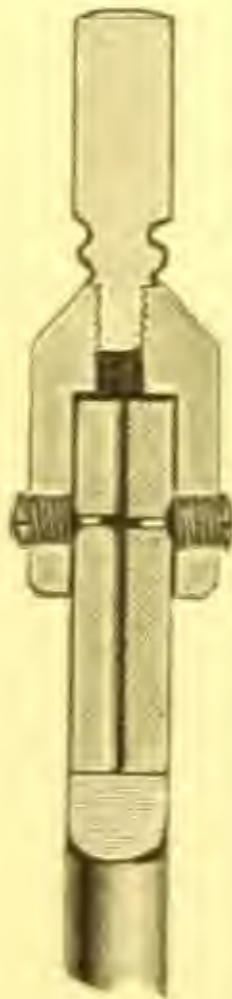
F. WEBER CO., Sole Agents

Nearly fifty years ago we introduced Riefler's Patent Round-System Drawing Instruments in this country. It is very gratifying now for us to state that they have not only overcome every prejudice brought into the field against them by manufacturers of other systems, but have made such great progress by reason of their most practical and ideal form of construction and their excellence of quality, that professors of the many colleges where they have been adopted, as also draughtsmen who use them, give them the highest praise and endorsement.

A detailed description of the System would seem almost superfluous, and we therefore confine ourselves, in the description that follows, to some of the most important points, which demonstrate the superiority of construction.

The superiority of the Round System is further manifested by the many imitations that have sprung up since the introduction, by us, of the original Riefler. These imitations cannot be compared in quality and workmanship to the Riefler's, and in order to protect our patrons against such, we have stamped every genuine Riefler's Instrument with our initials, "F. W. Co."

DESCRIPTION



1. The heads of all Dividers are clamped by a Pivot joint and extend partly along the shanks. This gives the legs greater firmness and enables the draughtsman to draw with greater accuracy the smallest circles with the largest Dividers.

2. The legs of the Dividers are cylindrical, thereby giving greatest strength and are more pleasant and convenient to handle than the old style, with sharp edges.

3. The steel Points of the Dividers are cone-shaped and are screwed in in a slanting direction, converging toward the axis of the Dividers when the latter are closed. These points can be replaced by new ones at a trifling expense when worn out or broken.

4. The Pinions of the Pen, Pencil and Needle Point parts, also of the Lengthening Bar, are cylindrical and are split to give them elasticity. They fit with a slight taper into corresponding sockets. A slot is cut longitudinally on one side of each socket, which insures a close fit and a certain flexibility. A wedge attached to each pinion fits into this slot to hold the respective part in its position. The screws to hold the different parts, as on most other systems, are hereby made superfluous. Another great advantage, the construction of these instruments has, is that any part of them, having been lost or damaged, can be replaced by a new one, which will fit the remaining part as if it had been especially made for it.



The best steel is used for all steel parts and personal attention of expert shop foremen given to every Ruling Pen is a sufficient guarantee of their excellent quality.

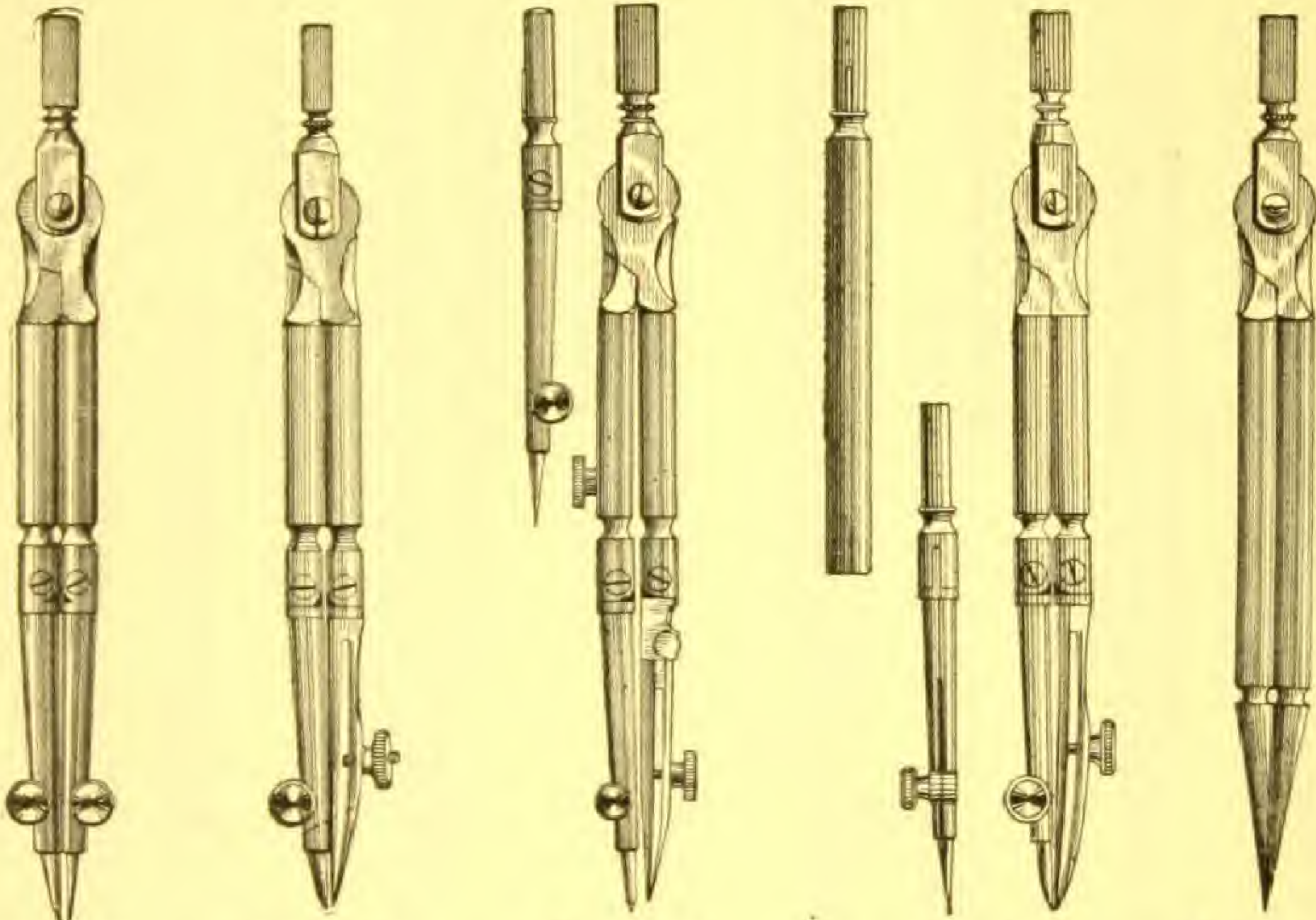
We beg to draw attention to Instruments Nos. 3490 and 3491 Spring Bow Pens, Nos. 3552, 3553 and 3554 Patent Cross-Joint Ruling Pens and 3561 Fountain Ruling Pen, which are novel in their construction and unsurpassed in usefulness and practicability.

From time to time we receive back a set of Riefler Drawing Instruments for repair and cleaning, which has been in use for more than 25 years. In many such cases where the instruments have received proper and professional handling, outside of a buffing, it has been necessary only to resharpen the pens.

DRAWING INSTRUMENTS (Continued)
**RIEFLER ROUND SYSTEM
DRAWING INSTRUMENTS**

Superfine Quality, Best German Silver and English Steel

All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3400 No. 3402 No. 3406 No. 3408 No. 3416

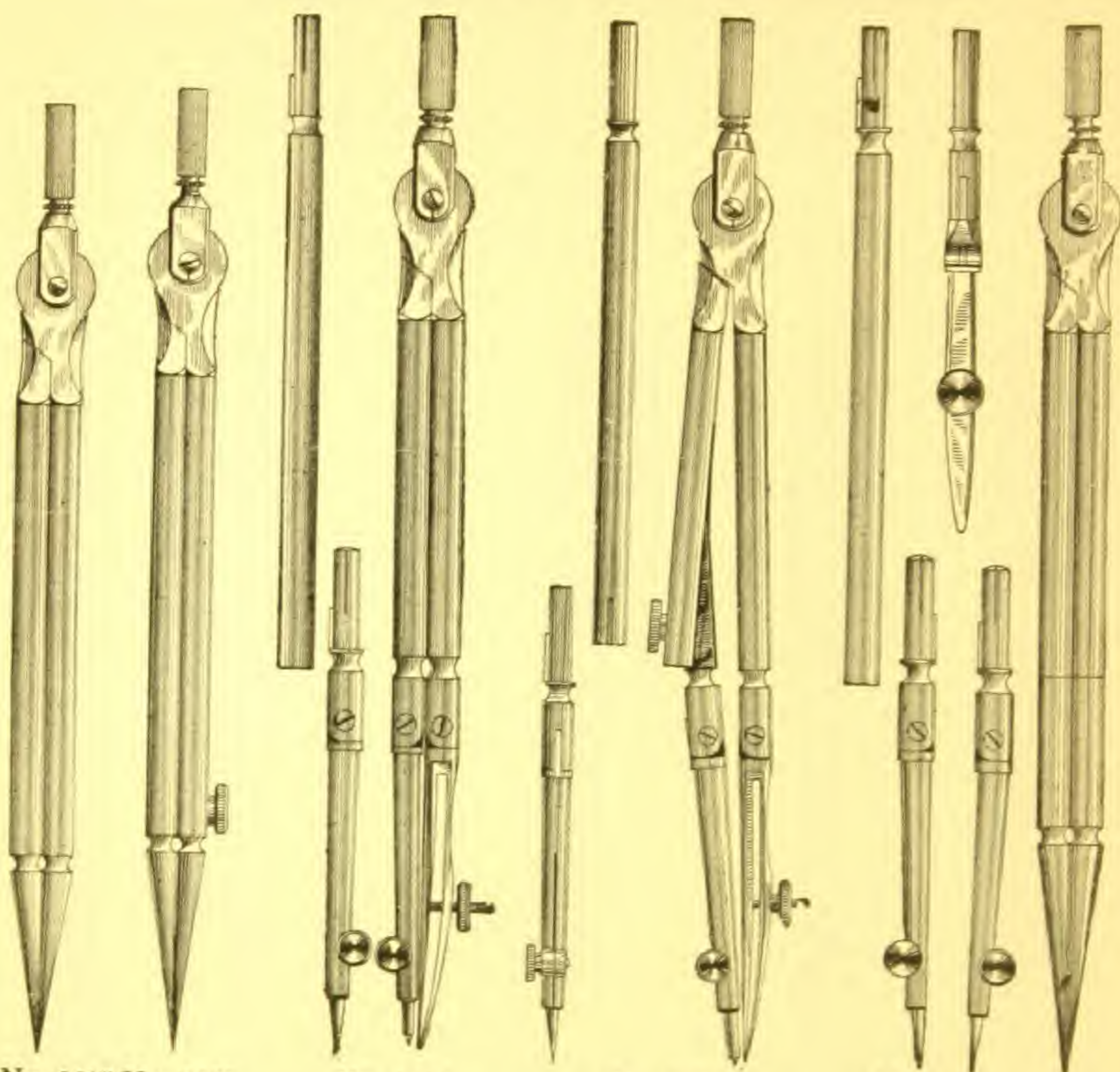
No.	Each
3400	Compass, 3½ inches, with fixed Pencil and Needle Point
3402	“ 3½ “ “ “ Pen and Needle Point
3406	“ 3½ “ like No. 3408, with Hairspring
3408	“ 3½ “ with fixed Needle Point, Pen and Pencil parts and Lengthening Bar
3416	Plain Divider, 3½ inches, Round Steel Points
3417	Hairspring Divider, 3½ inches, Round Steel Points

All pens furnished with upper spring blade. (Prices for separate parts of Instruments on application.)

DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3418 No. 3420

No. 3422

No. 3423

No. 3424

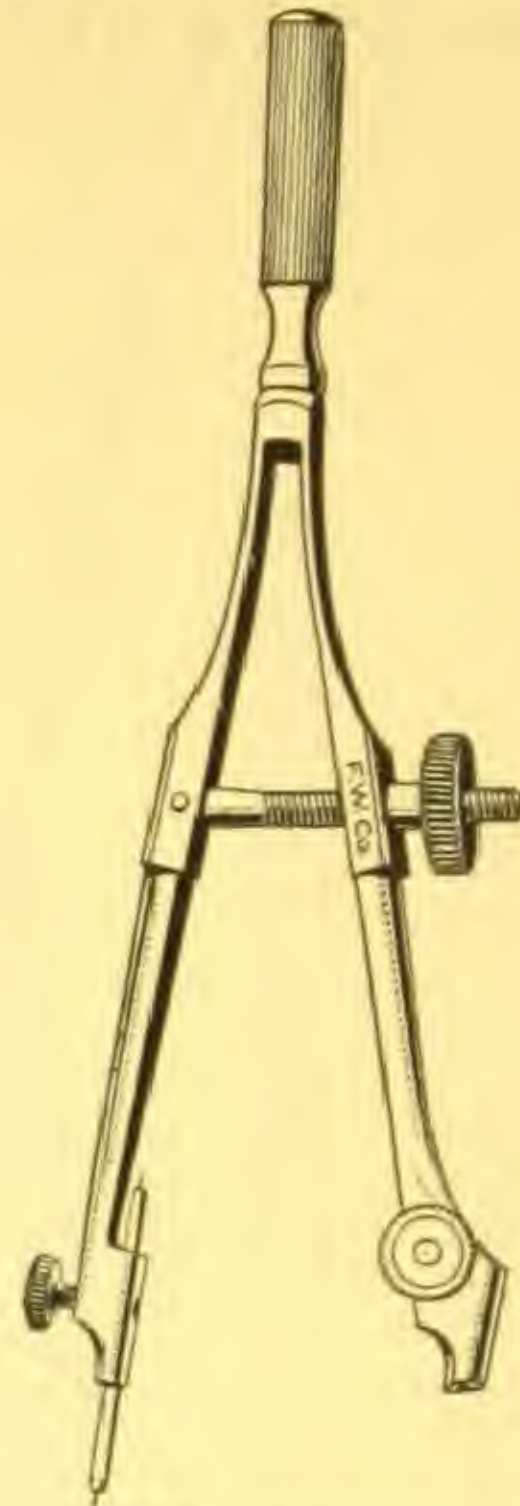
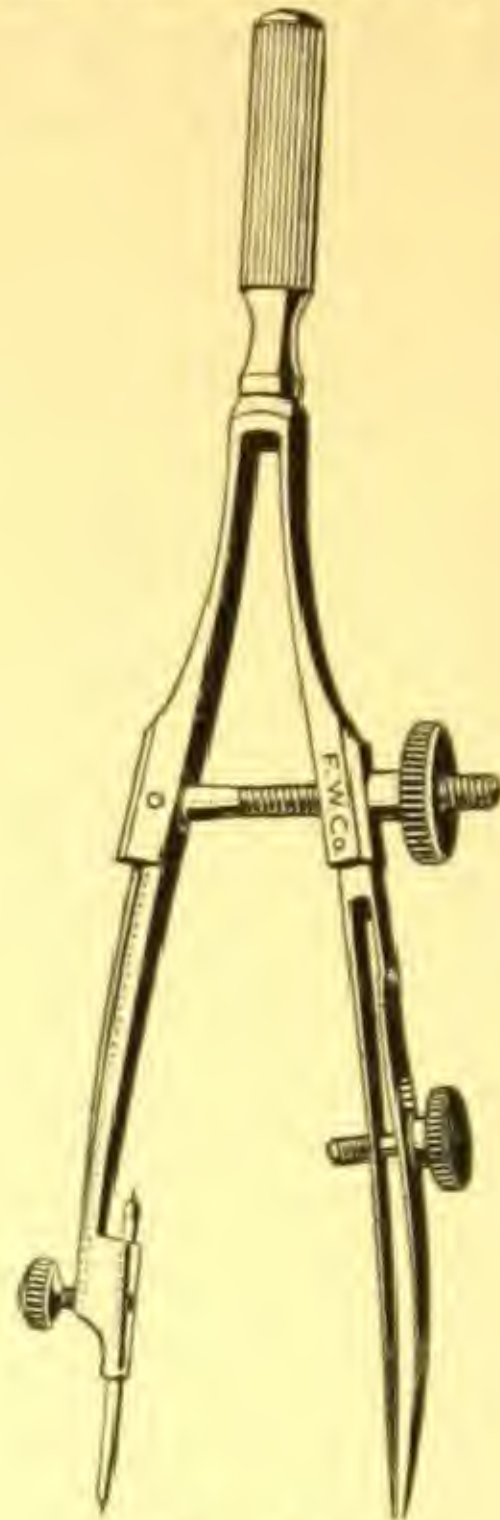
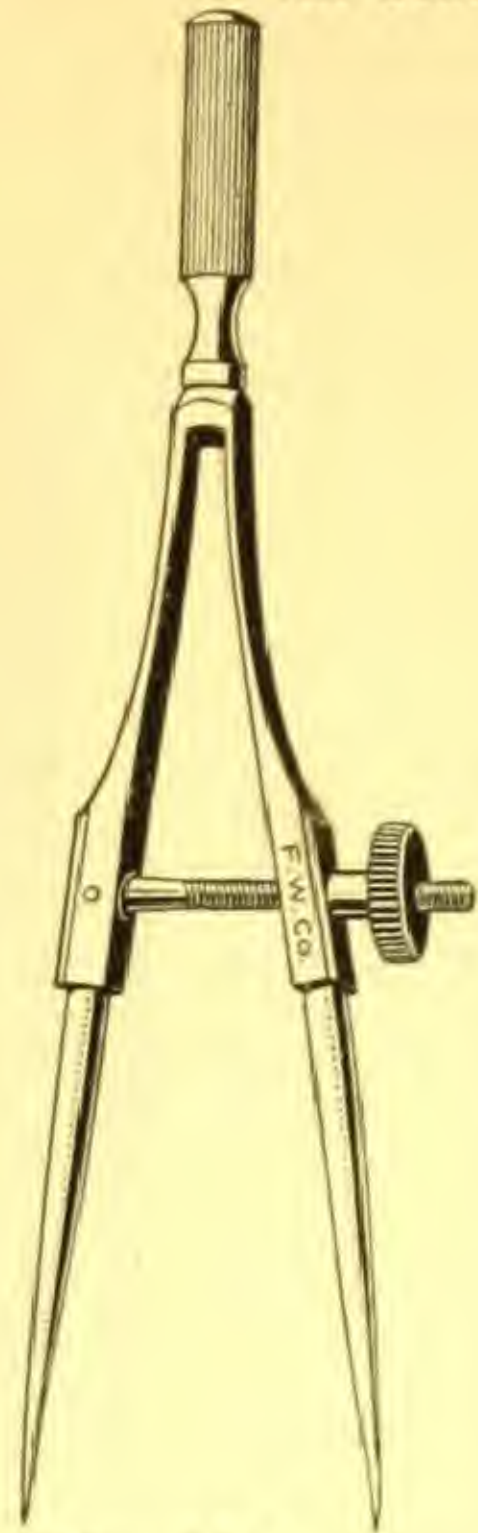
Each

- | | | | | | | |
|--------|---------------------|-------------------------|--|-------|--|--|
| No. | | | | | | |
| 3418 | Plain Divider, | 5 $\frac{3}{4}$ inches, | Round Steel Points | ..... |  |  |
| 3418 A | " " | 5 $\frac{1}{4}$ " | with Needle Points | ..... |  |  |
| 3419 | " " | 6 $\frac{1}{4}$ " | Round Steel Points | ..... |  |  |
| 3420 | Hairspring Divider, | 5 $\frac{3}{4}$ inches, | Round Steel Points | ..... |  |  |
| 3422 | Compass, | 5 $\frac{3}{4}$ inches, | with fixed Needle Point part, removable Pen and Pencil parts and Lengthening Bar | ..... |  |  |
| 3423 | Compass, | 5 $\frac{3}{4}$ inches, | like No. 3422, but with Hairspring | ..... |  |  |
| 3424 | " " | 5 $\frac{1}{4}$ " | with removable Pen, Pencil and Needle Point parts and Lengthening Bar, and extra plain divider parts | ..... |  |  |

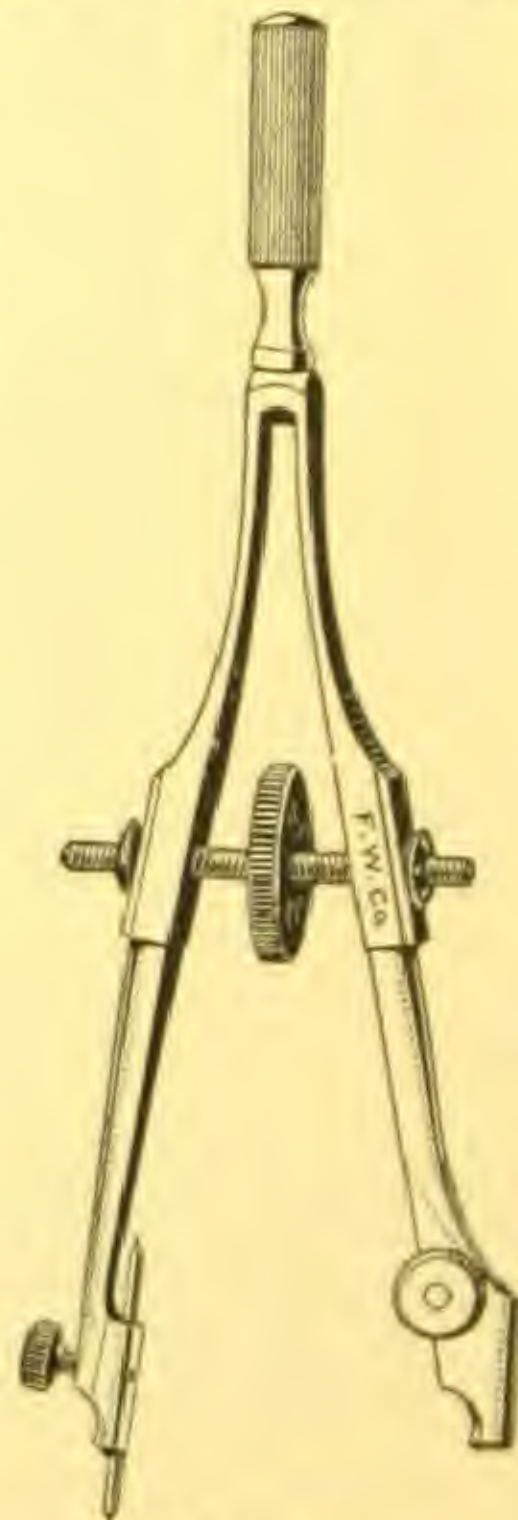
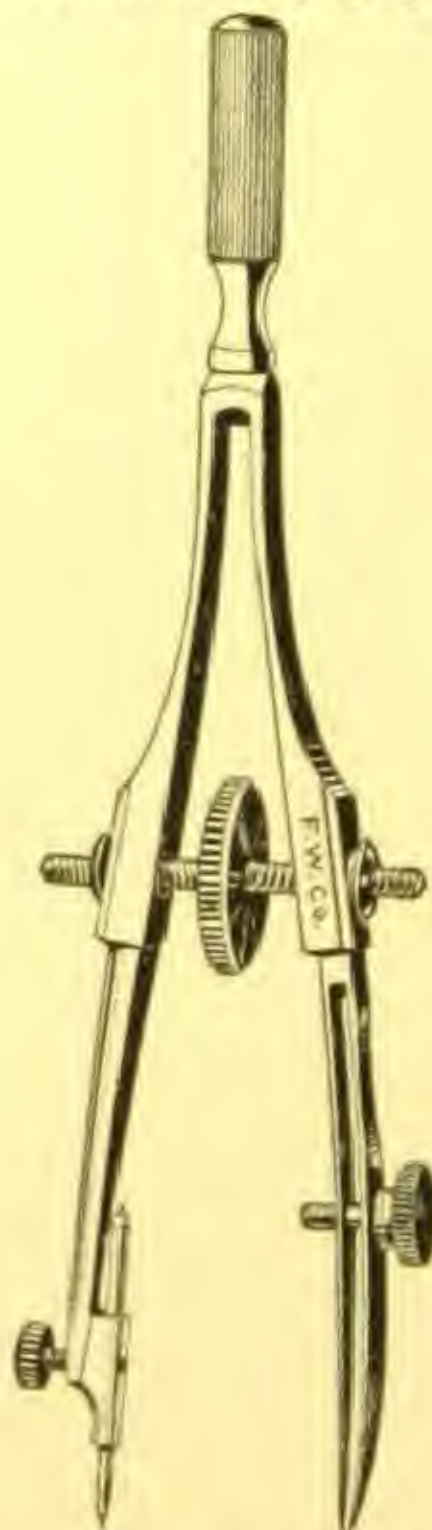
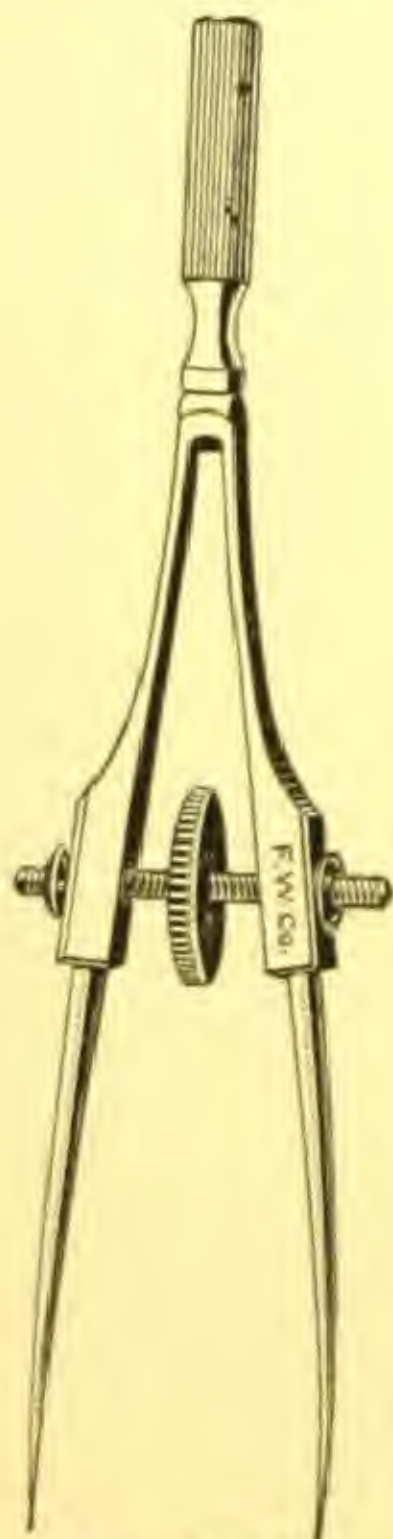
NOTE.—All pens furnished with upper spring blade.
(Prices for separate parts of Instruments on application.)

RIEFLER DRAWING INSTRUMENTS (Continued)

All Genuine Riefler Instruments are Stamped "F. W. Co."



- | | | | | |
|------|------------------|--|----------|------|
| No. | No. 3460 | No. 3461 | No. 3462 | Each |
| 3460 | Steel-spring Bow | Divider, 3 inches, Metal Handle | | |
| 3461 | " " | Pen, with Needle Point, 3 inches, Metal Handle, | | |
| 3462 | Steel-spring Bow | Pencil, with Needle Point, 3 in., Metal Handle, | | |
| 3463 | " " | Set, cont. Nos. 3460, 3461, 3462, in Leather Case, | | |

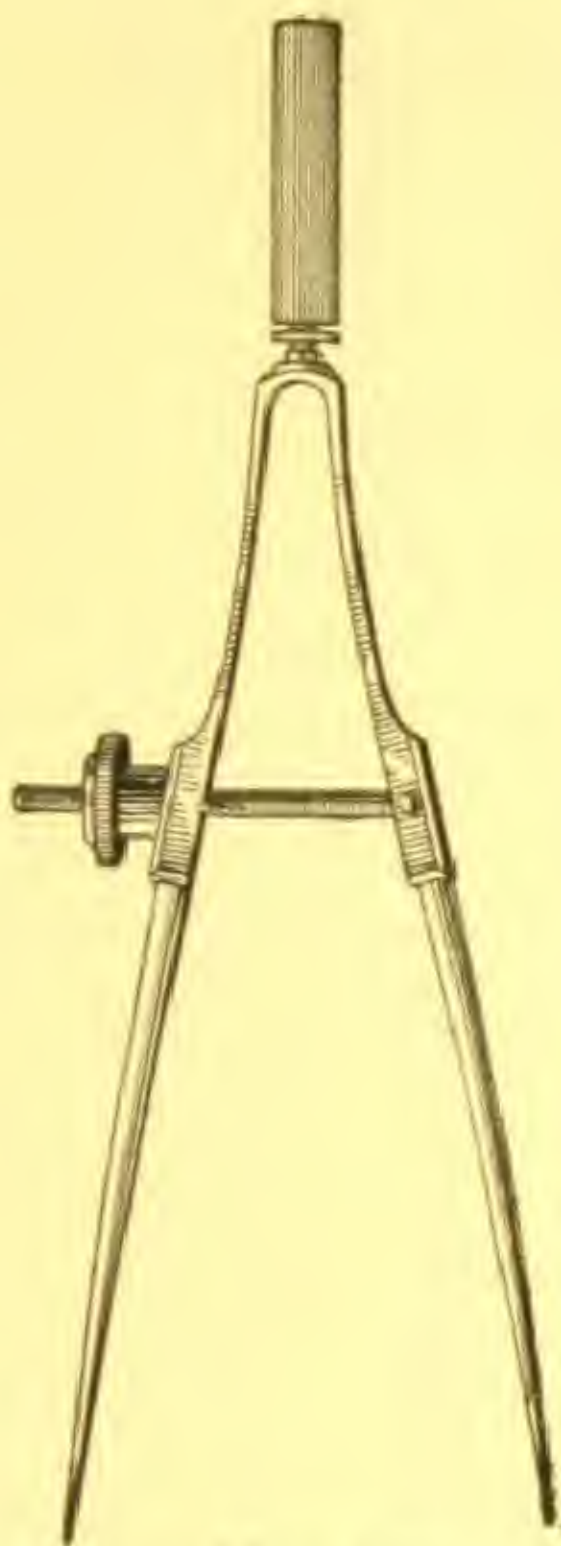


- | | | | | |
|------|------------------|---|----------|------|
| No. | No. 3465 | No. 3466 | No. 3467 | Each |
| 3465 | Steel-spring Bow | Divider, 3 1/2 inches, with Centre Adjusting Screw, | | |
| 3466 | " " | Pen, 3 1/2 " " " " " " | | |
| 3467 | " " | Pencil, 3 1/2 " " " " " " | | |
| 3468 | " " | Set, cont. Nos. 3465, 3466, 3467, in Leather Case, | | |

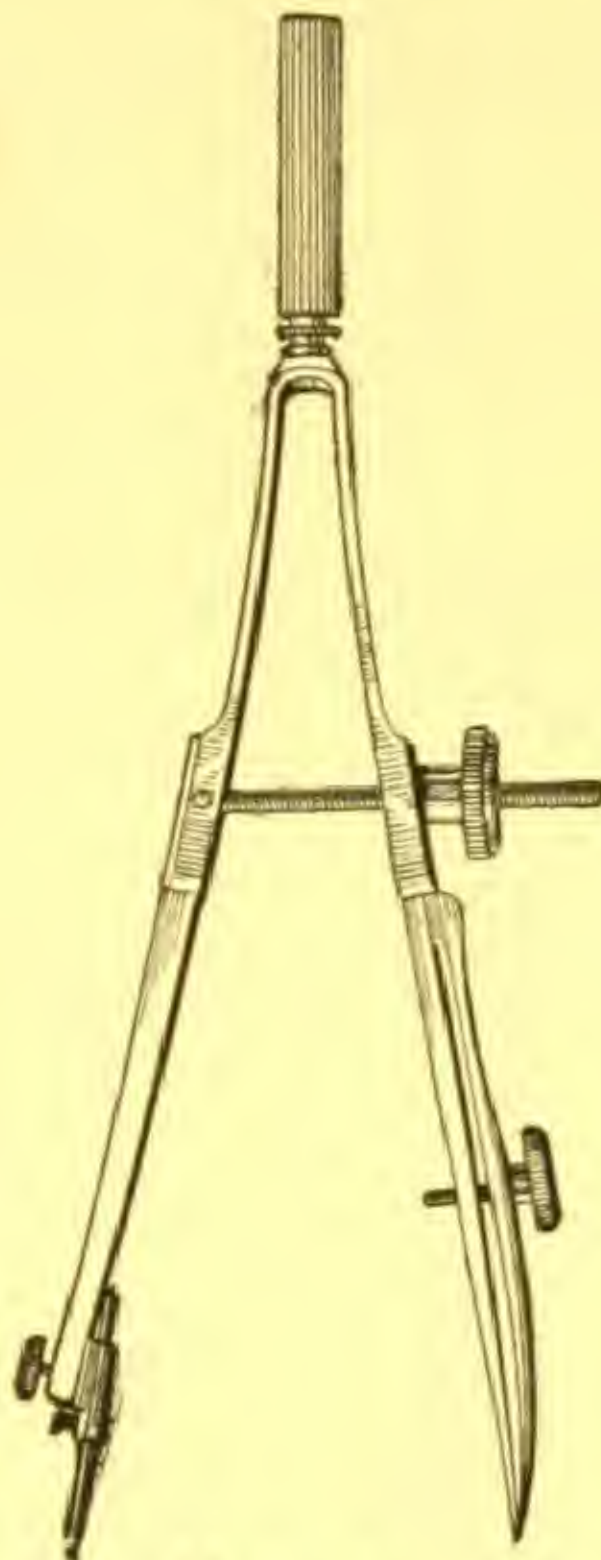
DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

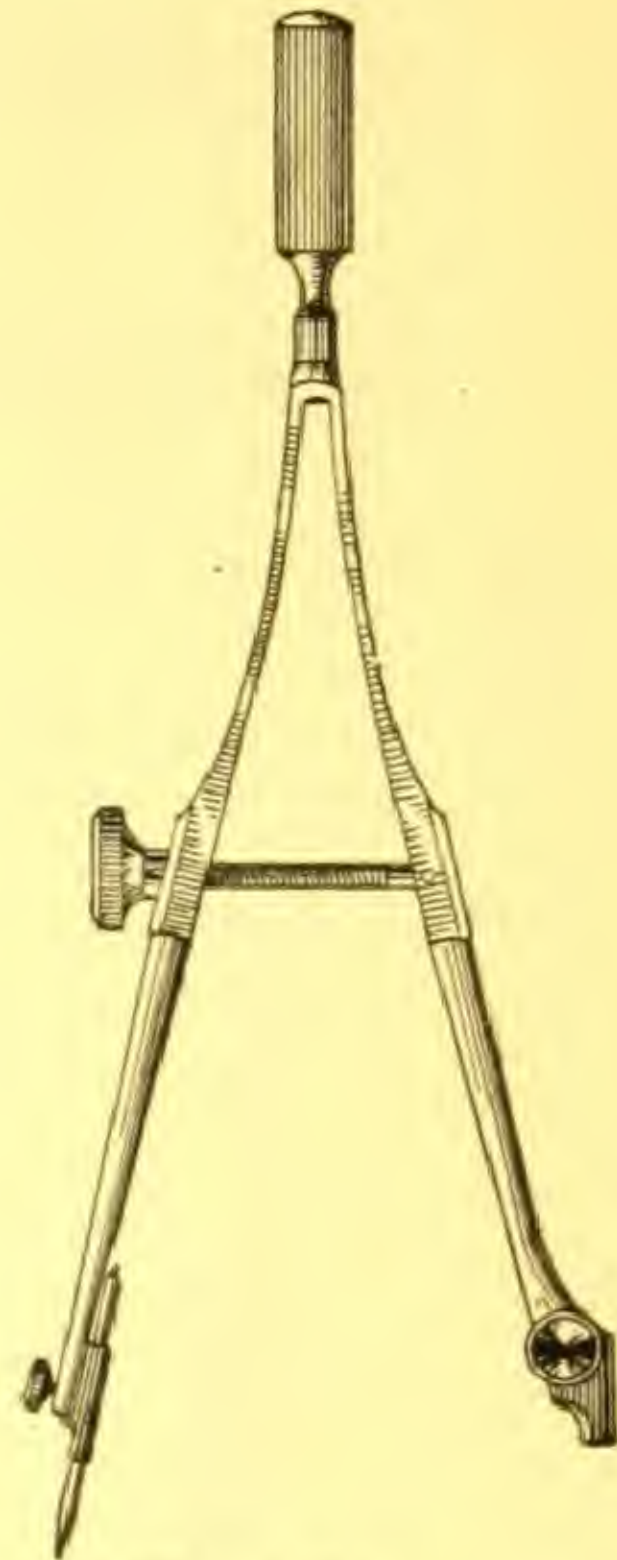
All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3470



No. 3471



No. 3472

No.	Each
3470	Steel-spring Bow Divider, 4½ inches, with Metal Handle
3471	" " Pen, 4½ " " " "
3472	" " Pencil, 4½ " " " "
3473	" " Set, cont. Nos. 3470, 3471, 3472, in Leather Covered Case
3475	" " Divider, 6 inches, with Metal Handle
3476	" " Pen, 6 " " " "
3477	" " Pencil, 6 " " " "
3478	" " Set, cont. Nos. 3475, 3476, 3477, in Leather Covered Case

Spring on Upper Blade of Pens

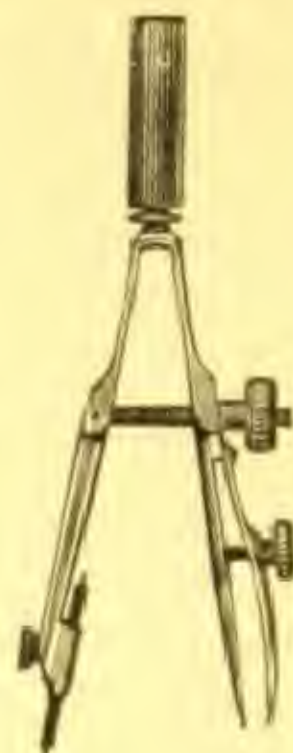
DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "F. W. Co."



No. 3480

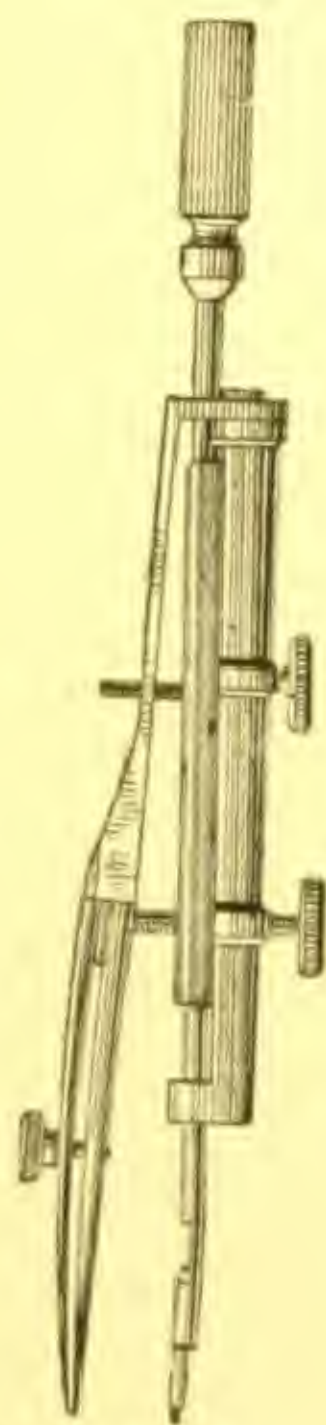


No. 3481

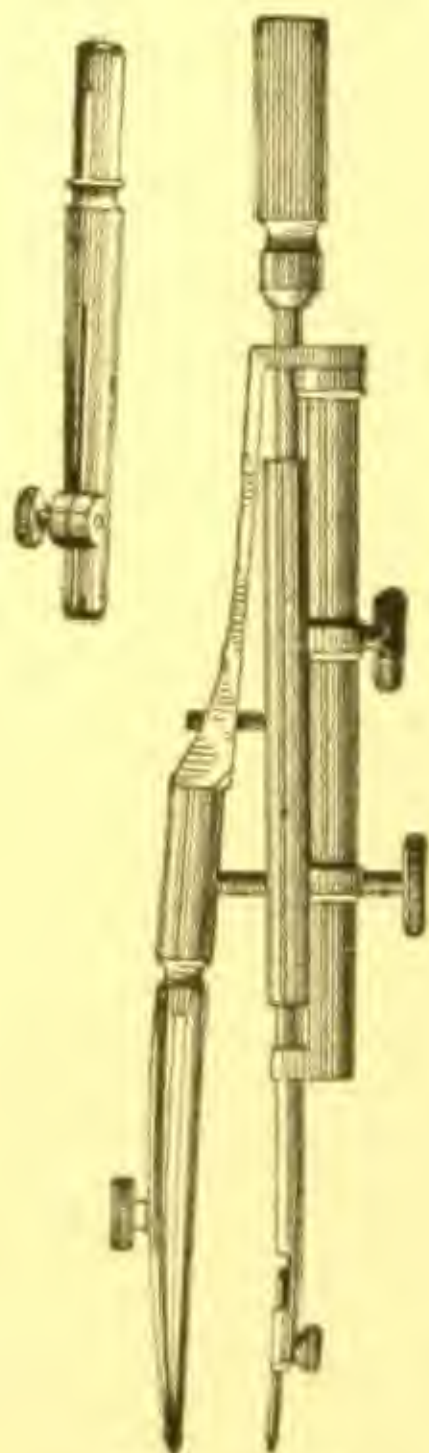


No. 3482

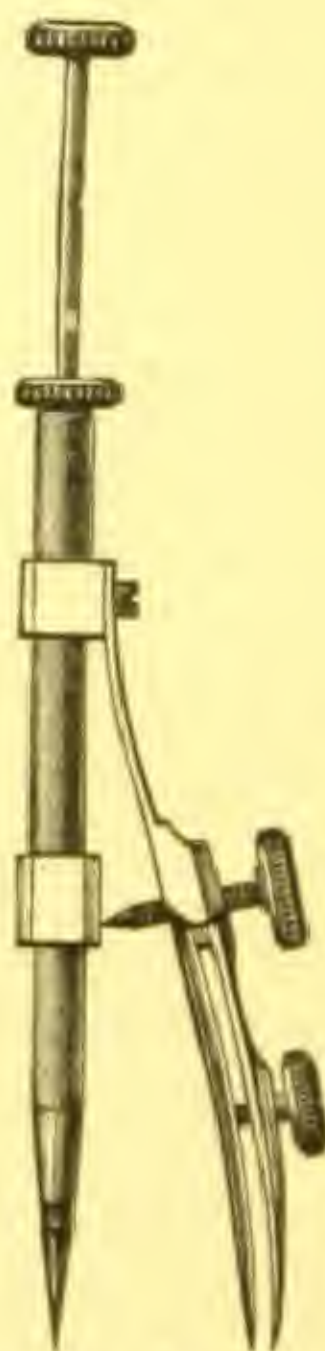
No.									
3480	Minute Steel-spring Bow	Divider, 2½ inches,	with Metal Handle	..					Each
3481	"	"	Pen, 2½ "	"	"	"	"	"	
3482	"	"	Pencil, 2½ "	"	"	"	"	"	
3483	"	"	Set, cont. Nos. 3480,	3481,	3482,	in			
	Leather Covered Case	.....						



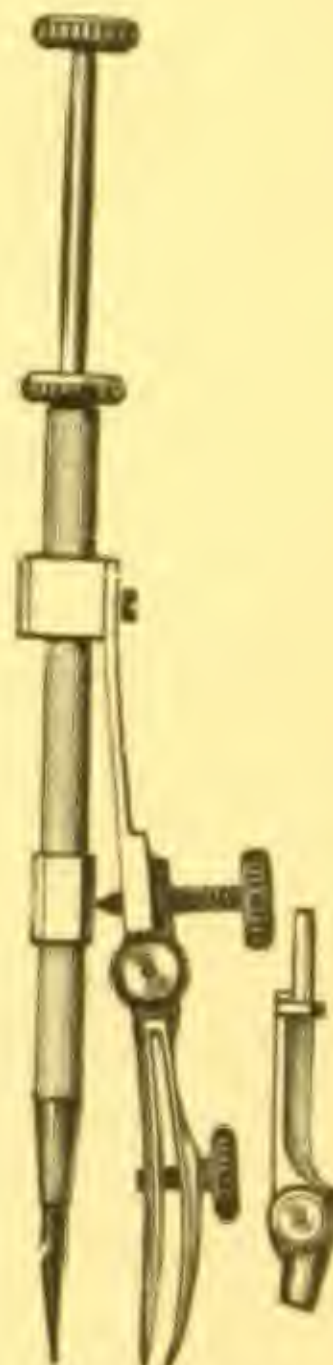
No. 3490



No. 3491



No. 3492



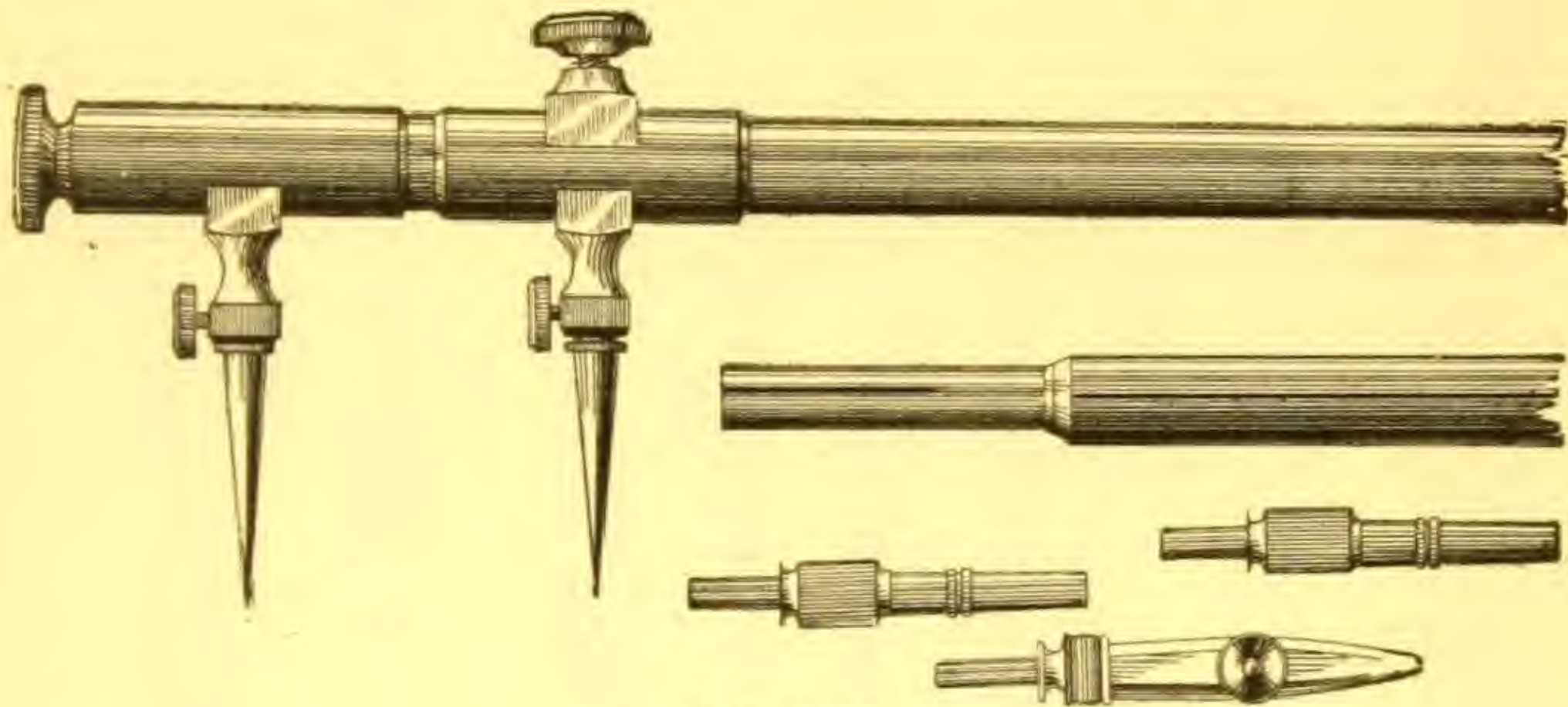
No. 3493

No.									
3490	Steel Drop Spring Bow or Rivet Pen, new construction, 3½ in.,								Each
		with Pen part sliding and self-adjusting, for very small circles	....					
3491	Steel Drop Spring Bow or Rivet Pen, same as No. 3490, with Pen-								
		cil part	.....					
3492	Steel Drop Spring Bow or Rivet Pen, 4 in., with Pen part sliding								
		and self-adjusting, Revolving Bar	.....					
3493	Steel Drop Spring Bow or Rivet Pen, with Pencil part, 4 in., sliding								
		and self-adjusting, Revolving Bar	.....					

DRAWING INSTRUMENTS (Continued)

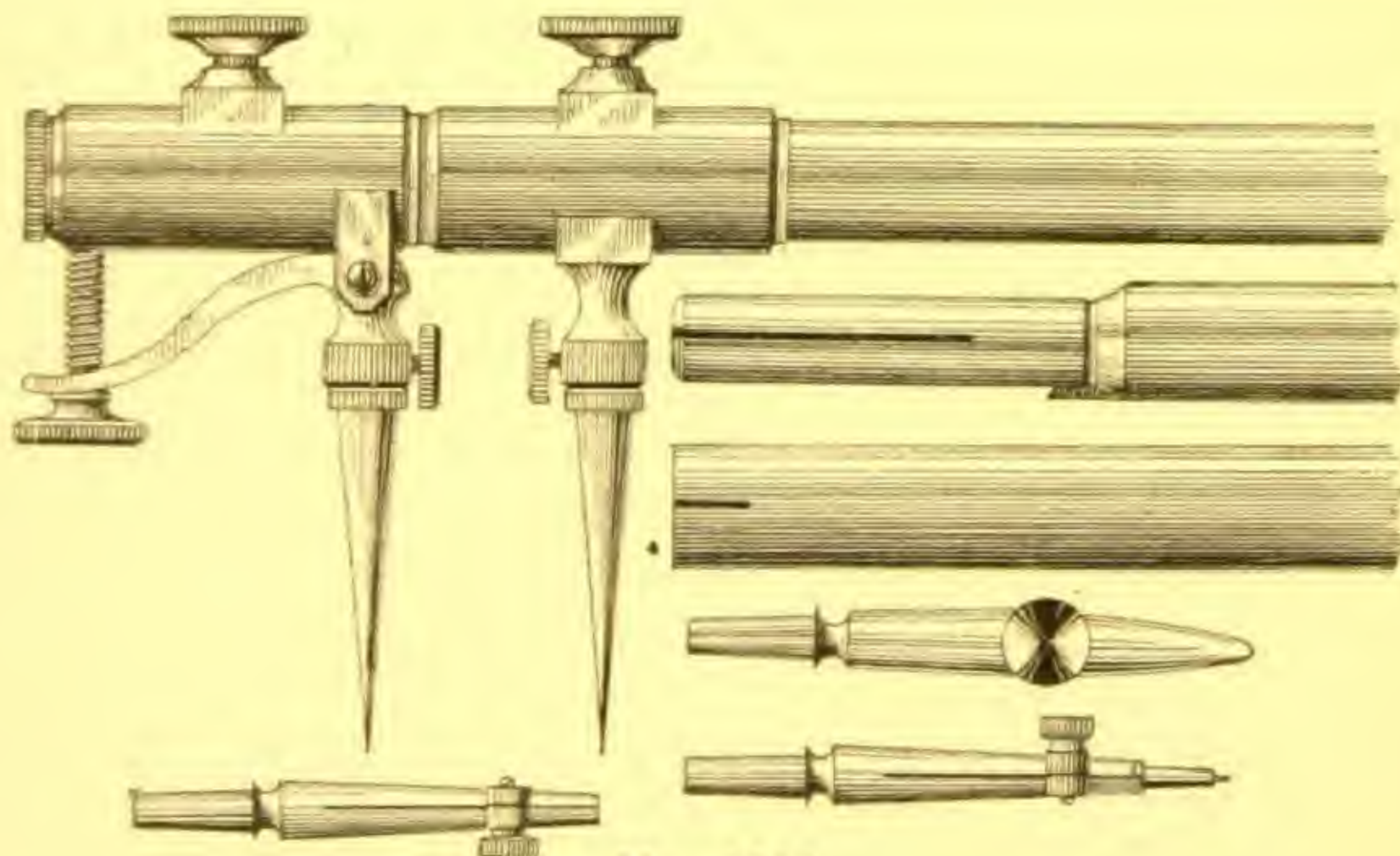
RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "F. W. Co."



No. 3500

- | | | |
|------|--|------|
| No. | | Each |
| 3500 | Beam Compass, Tubular, German-silver bars, 18 inches long, in two parts, $\frac{1}{8}$ -inch diameter, Micrometer Attachment, Pen, Pencil and Needle Point parts | |
| 3501 | Same, in Leather-Covered Case | |
| 3502 | Beam Compass, Tubular, same as No. 3500, 25 inches long, with three Bars | |
| 3503 | Same, in Leather-Covered Case | |



No. 3504

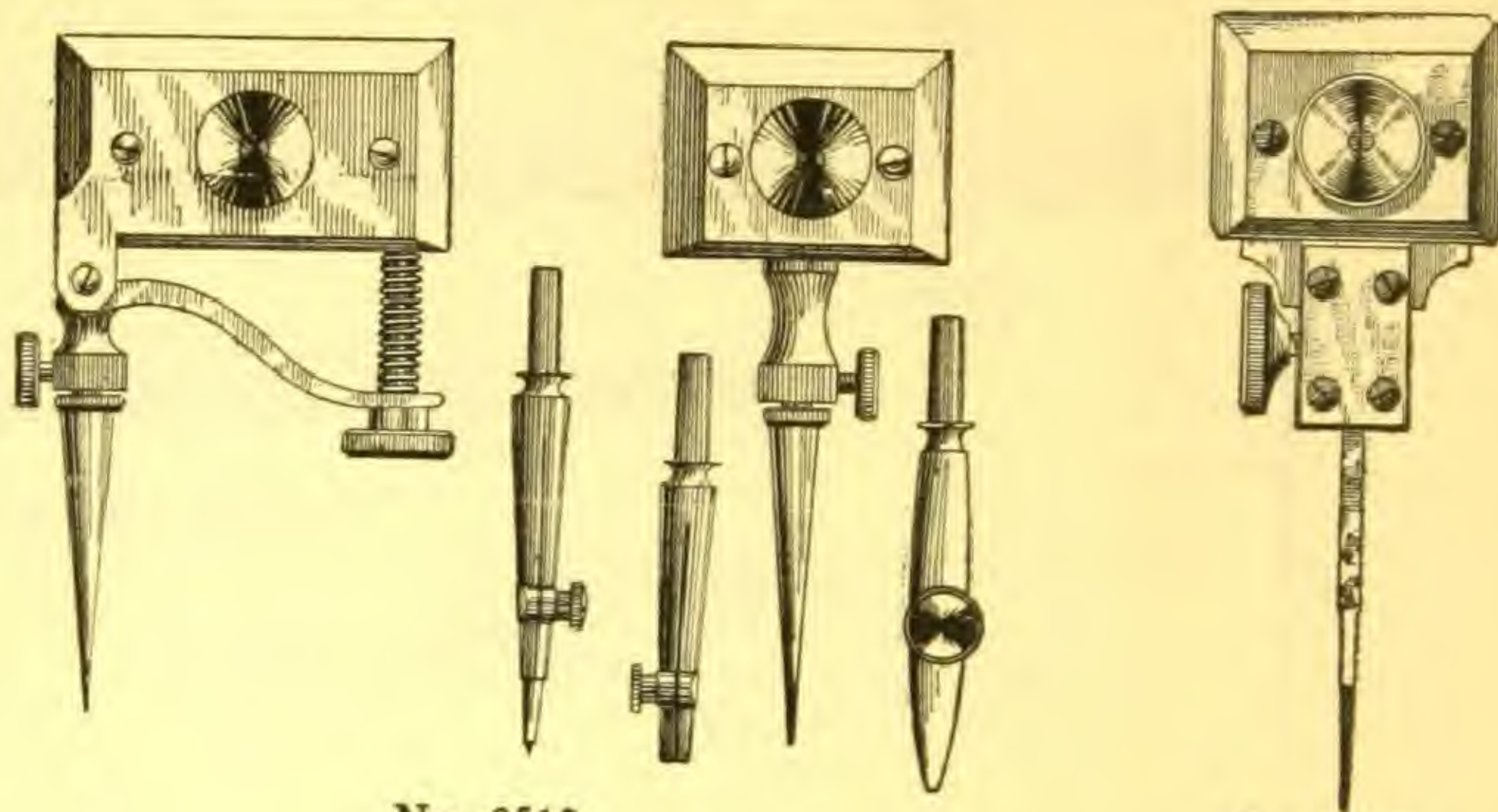
- | | | |
|------|--|------|
| No. | | Each |
| 3504 | Beam Compass, Tubular, German-silver, 39 inches long, in three parts, $\frac{3}{8}$ -inch diameter, Improved Micrometer Attachment, Pen, Pencil and Needle Point parts | |
| 3505 | Same, in Leather-Covered Case | |

DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "F. W. Co."

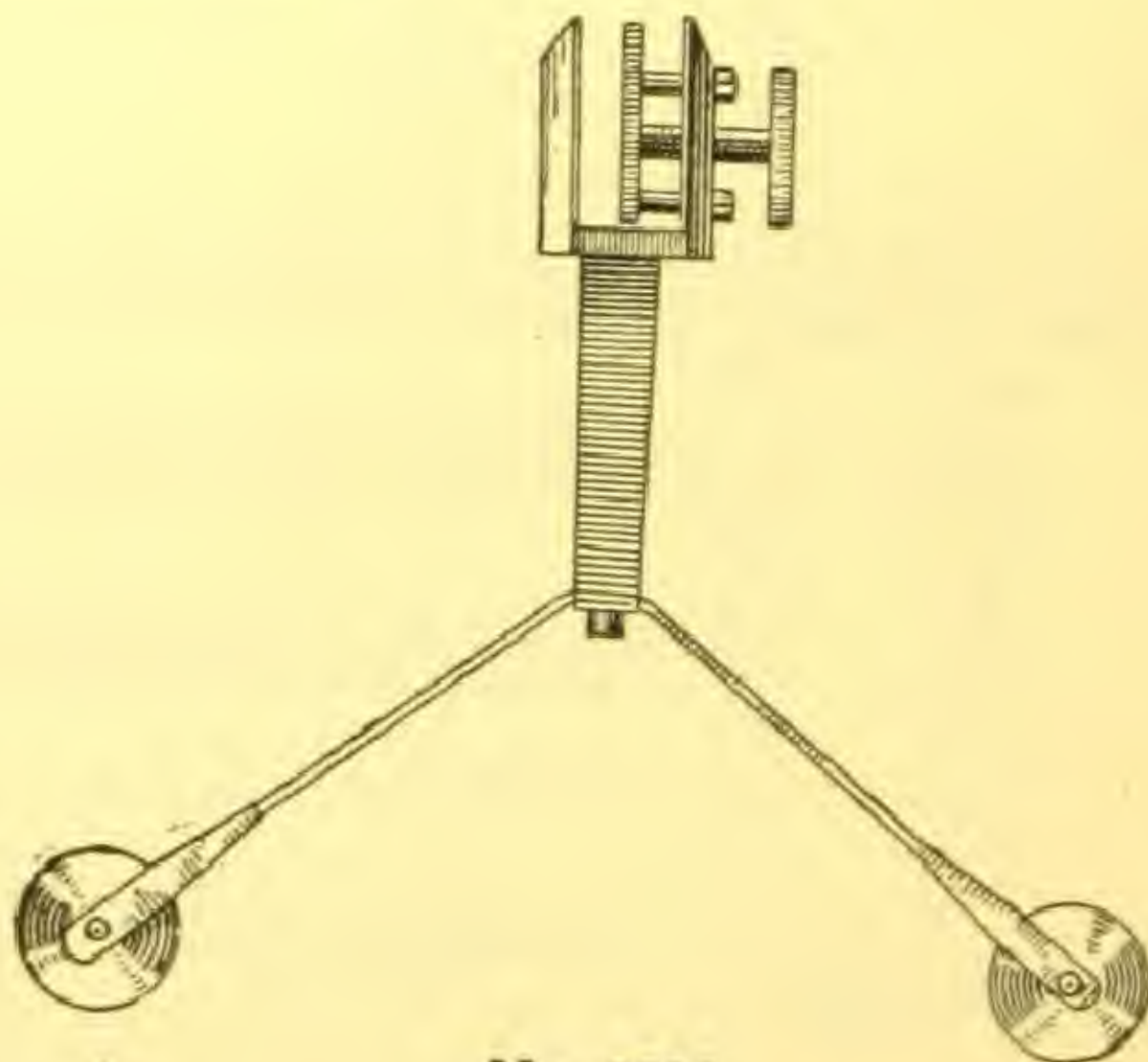
Illustrations 2/3 Size



No. 3510

No. 3512

- | | | |
|------|---|------|
| No. | | Each |
| 3510 | Beam Compass, with Improved Micrometer Attachment, Pen, Pencil and Needle Point parts | |
| 3511 | Same as No. 3510, in Leather-Covered Case | |
| 3512 | Knife Attachment for No. 3510 | |



No. 3525

- | | | |
|------|--|------|
| No. | | Each |
| 3525 | Wheel Attachment for No. 3510 | |
| 3527 | " " " Tubular Beam Compass, No. 3504 | |

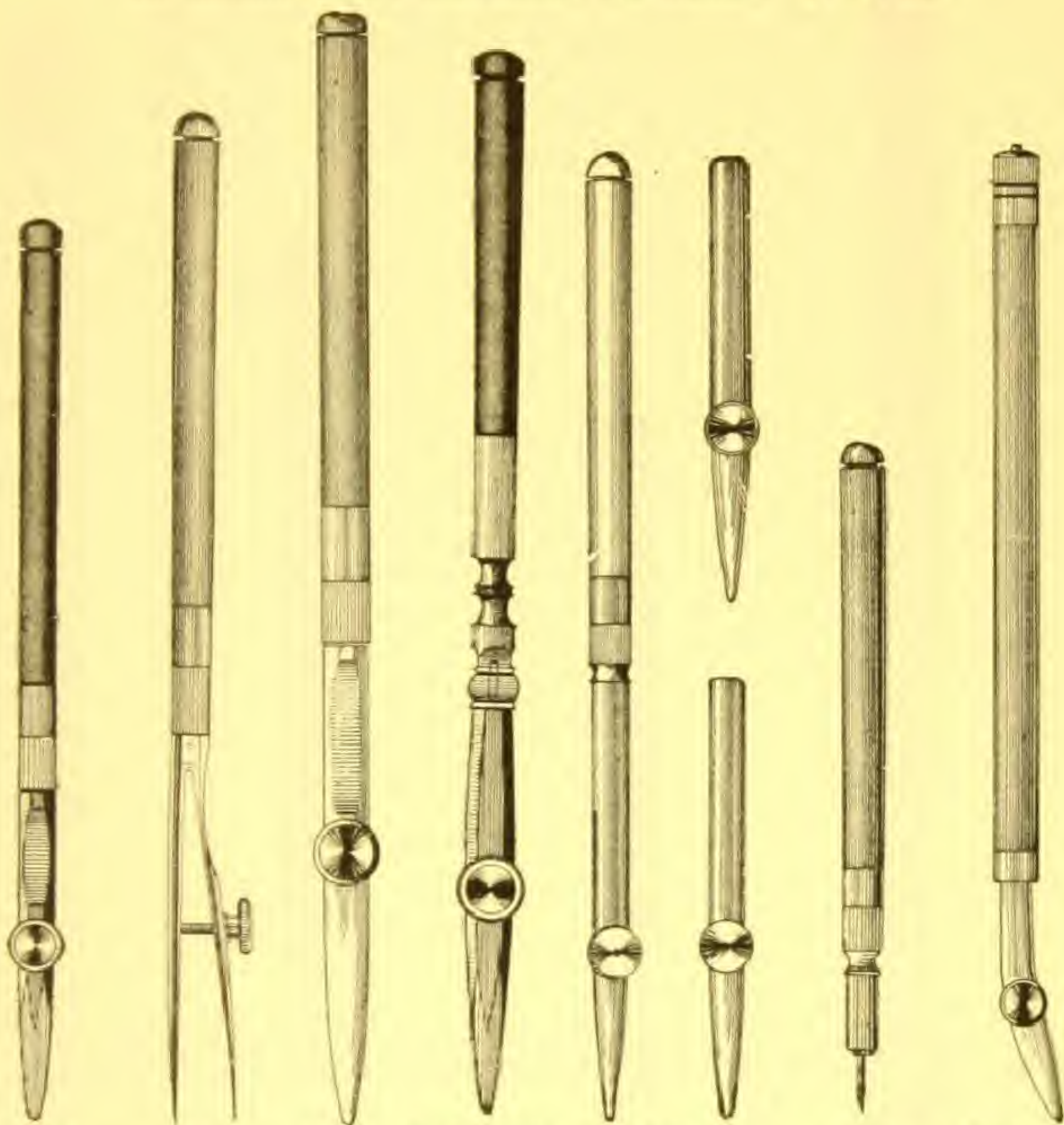
Note.—For Beam Compass Bars, see index.)

DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "F. W. Co."

Illustration
Full Size



3540 3541 3542 3546 3548 3556 3558 3560
3550 Each

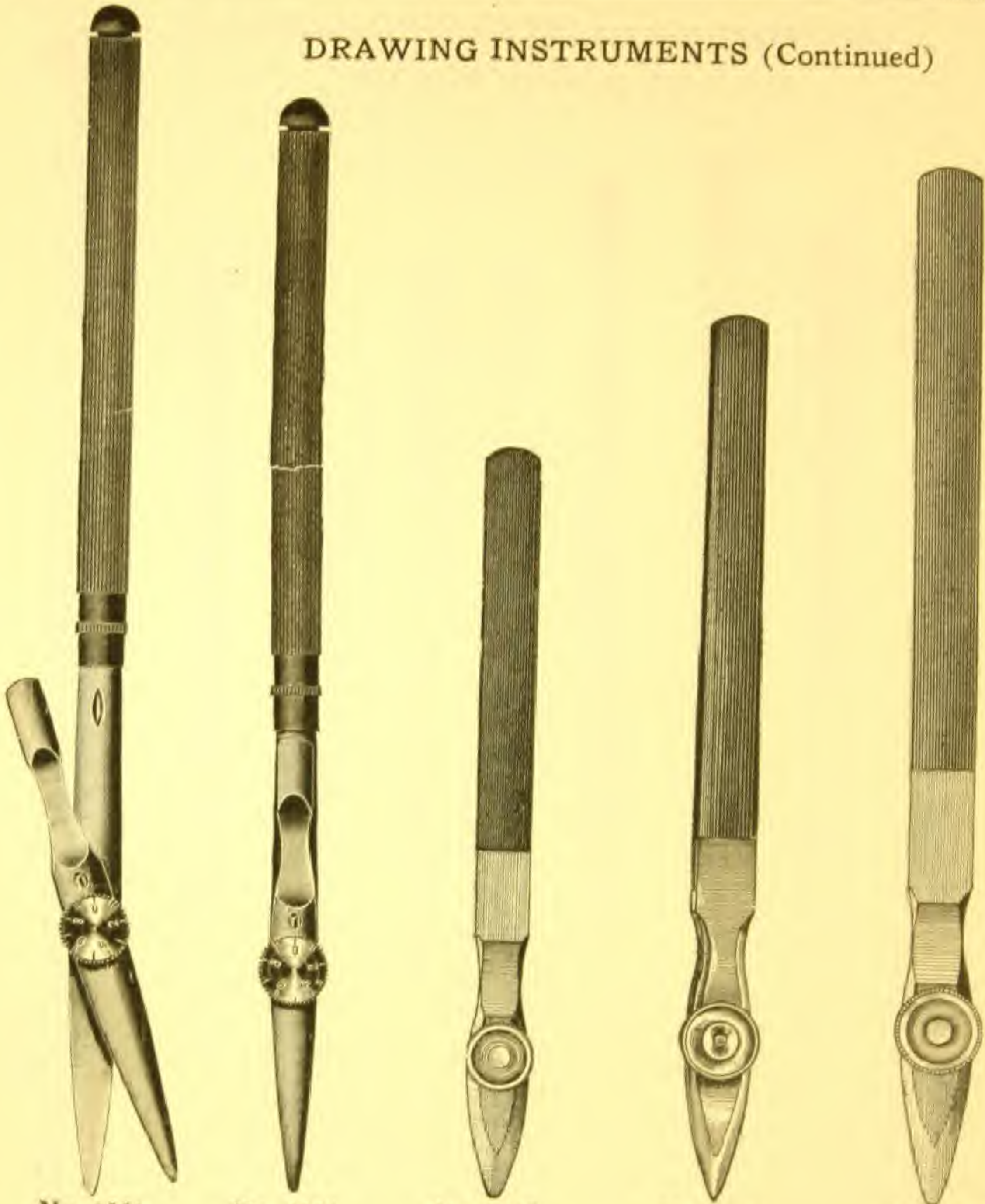


No. 3561
Each

- No. 3540 Ruling Pen, 4½ inches, with Spring on Upper Blade, Ebony Handle
- 3541 Ruling Pen, 5 inches, with Spring on Upper Blade, Ebony Handle
- 3542 Ruling Pen, 5½ inches, with Spring on Upper Blade, Ebony Handle
- 3546 Ruling Pen, 4½ inches, with Hinge Joint, Ebony Handle
- 3548 Ruling Pen, 5 inches, with Hinge Joint, and Needle, Ebony Handle
- 3550 Ruling Pen, 5½ inches, with Hinge Joint, and Needle, Ebony Handle
- 3555 Hatching Pen, with Needle Point, Ivory Handle
- 3556 " " " " " " " two extra pens, in Leather Case
- 3557 Hatching Pen, without Handle
- 3558 Ivory or Ebony Handle, with Needle Point or Pricker to fit No. 3557
- 3560 Swivel Curve or Contour Pen, adjustable
- 3561 Fountain Ruling Pen, 5½ inches, German-silver barrel

All pens furnished with aluminum handles, in place of ebony, if desired, without extra charge.

DRAWING INSTRUMENTS (Continued)



- No. 3554
 - No. 3553
 - No. 3565
 - No. 3566
 - No. 3567
- No. 3552 Cross Joint Ruling Pen, 4½ inches long, Ideal for Cleaning and Re-setting to Original Setting Each
- 3553 Cross Joint Ruling Pen, same, 5 inches long
- 3554 Cross Joint Ruling Pen, same, 5½ inches long

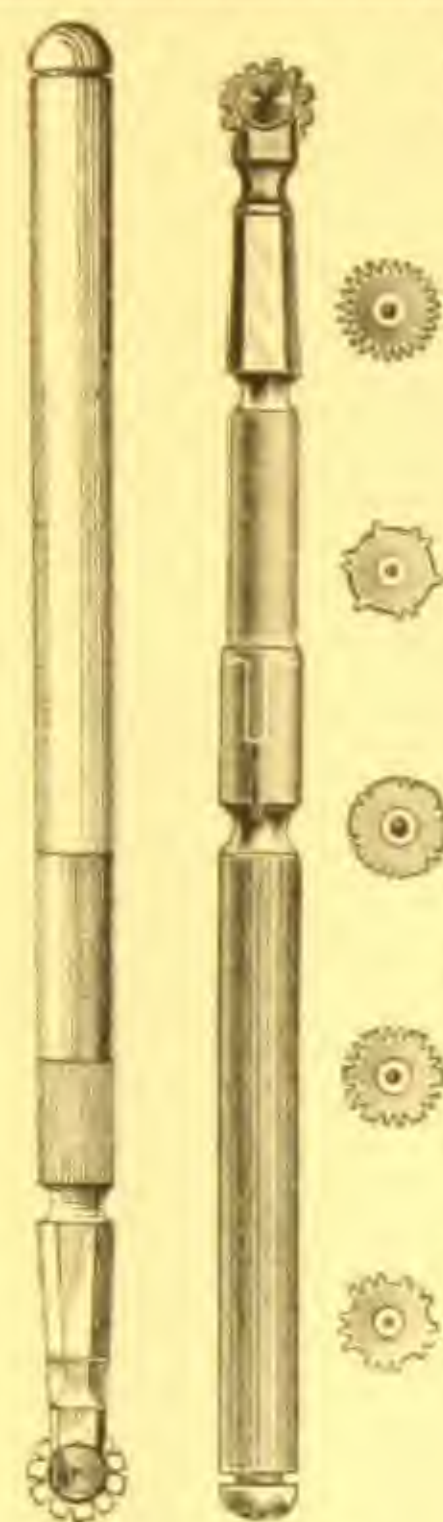
SWEDISH DETAIL RULING PENS

- No. 3565 Swedish Detail Ruling Pen, 5 inches, Ebony Handle, with Spring on Upper Blade Each
- 3566 Swedish Detail Ruling Pen, same, 6 inches
- 3567 Swedish Detail Ruling Pen, same, 7 inches

The Swedish Detail Pens can be furnished with aluminum handles, instead of ebony, for 50 cents each extra.

DRAWING INSTRUMENTS (Continued)

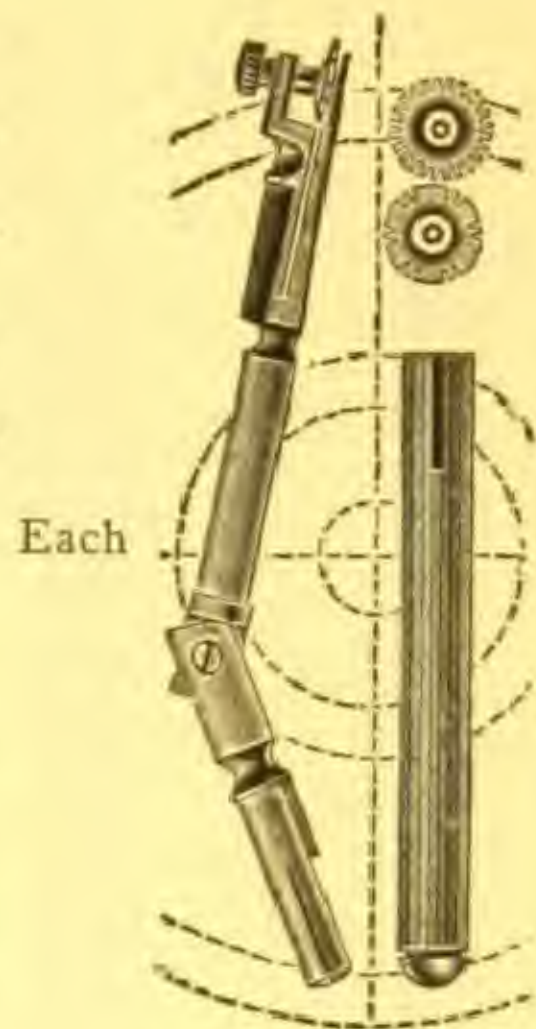
RIEFLER DOTTING WHEELS



- Wheel No.
- 1 - - - - -
 - 2 - - - - -
 - 3 - - - - -
 - 4 - - - - -
 - 5 - - - - -
 - 6 - - - - -

No. 3578—View of Dotted Lines

- No. 3570 Dotting Pen, with 3 Wheels and Handle
- No. 3571 Same, in Leather Case
- No. 3572 Dotting Pen, same as No. 3570, with 6 Wheels, in Leather Case ..
- No. 3575 Dotting Pen, with 3 Wheels, Milled Metal Handle, Pen part removable, and with Joint to fit Compasses Nos. 3424 and 3422, for drawing circles or straight lines, see illustration No. 3575
- No. 3576 Same, in Leather Case
- No. 3577 Dotting Pen, like No. 3575, with 6 Wheels, in Leather Case
- No. 3578 Dotting Wheels, separate

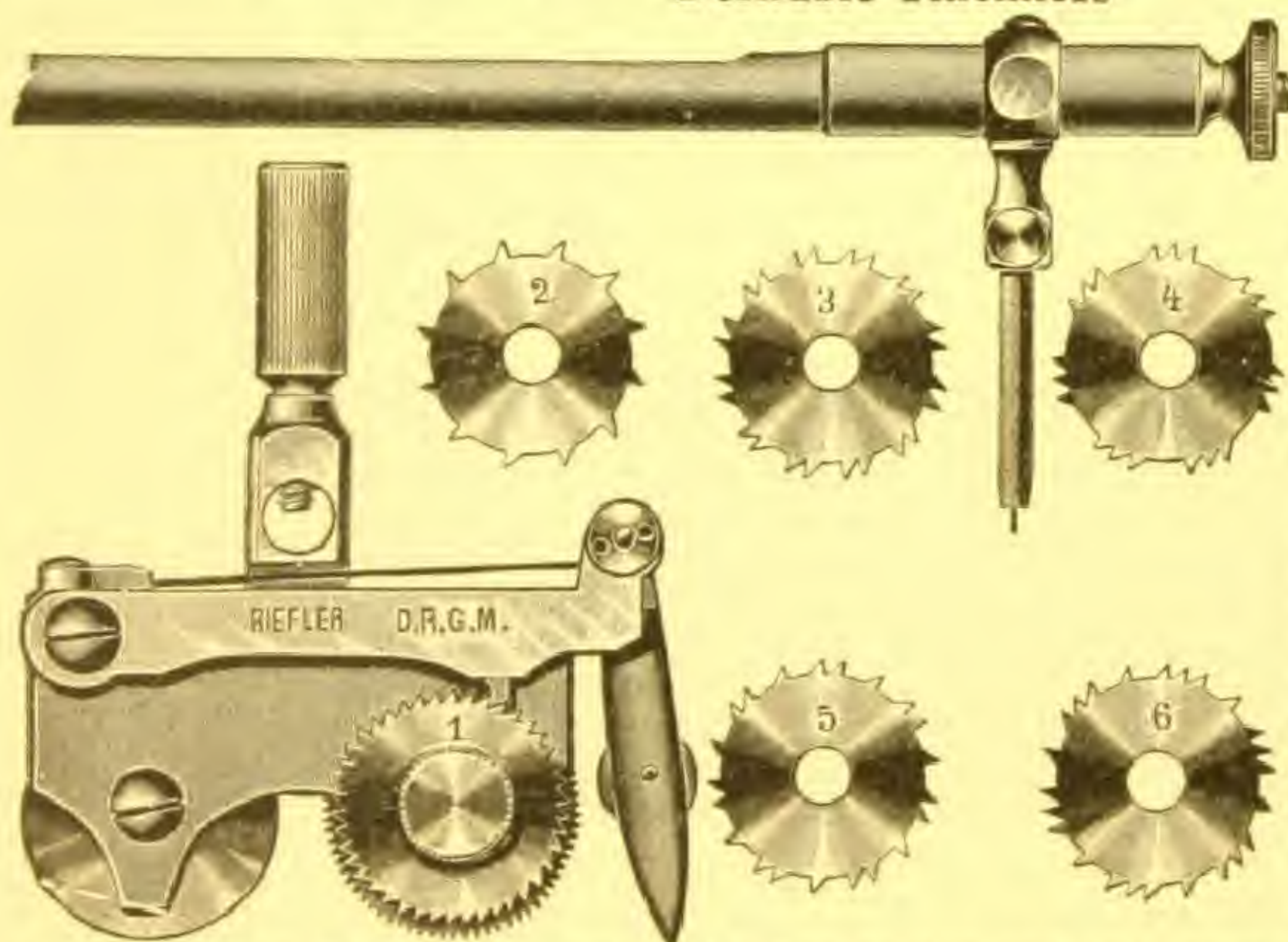


No. 3575

With Handle Detached

RIEFLER'S IMPROVED DOTTING INSTRUMENT

For Drawing Dotted, Straight and Circular Lines in Any Desirable Thickness



This Dotting Instrument is the most practical and most reliable Instrument of its kind in the market.

It consists of a German-silver Frame, on which runs a toothed Guide Wheel and in front of it a round-faced Guide Wheel, holding the Instrument in a vertical position while in use.

The Dotting Wheel is fastened to the axis of the toothed Guide Wheel by means of a screw and runs on the outside of the frame, which admits of an easy interchanging of the different wheels. The numbered side of the Dotting Wheel must be placed towards the outside.

The Pen is attached to a lever, from which a ratchet projects, resting

on the Dotting Wheel and causing the Pen to rise and fall according to the notches in the Dotting Wheel. Care should be taken to adjust the Ruling Pen to the right position before using the Instrument.

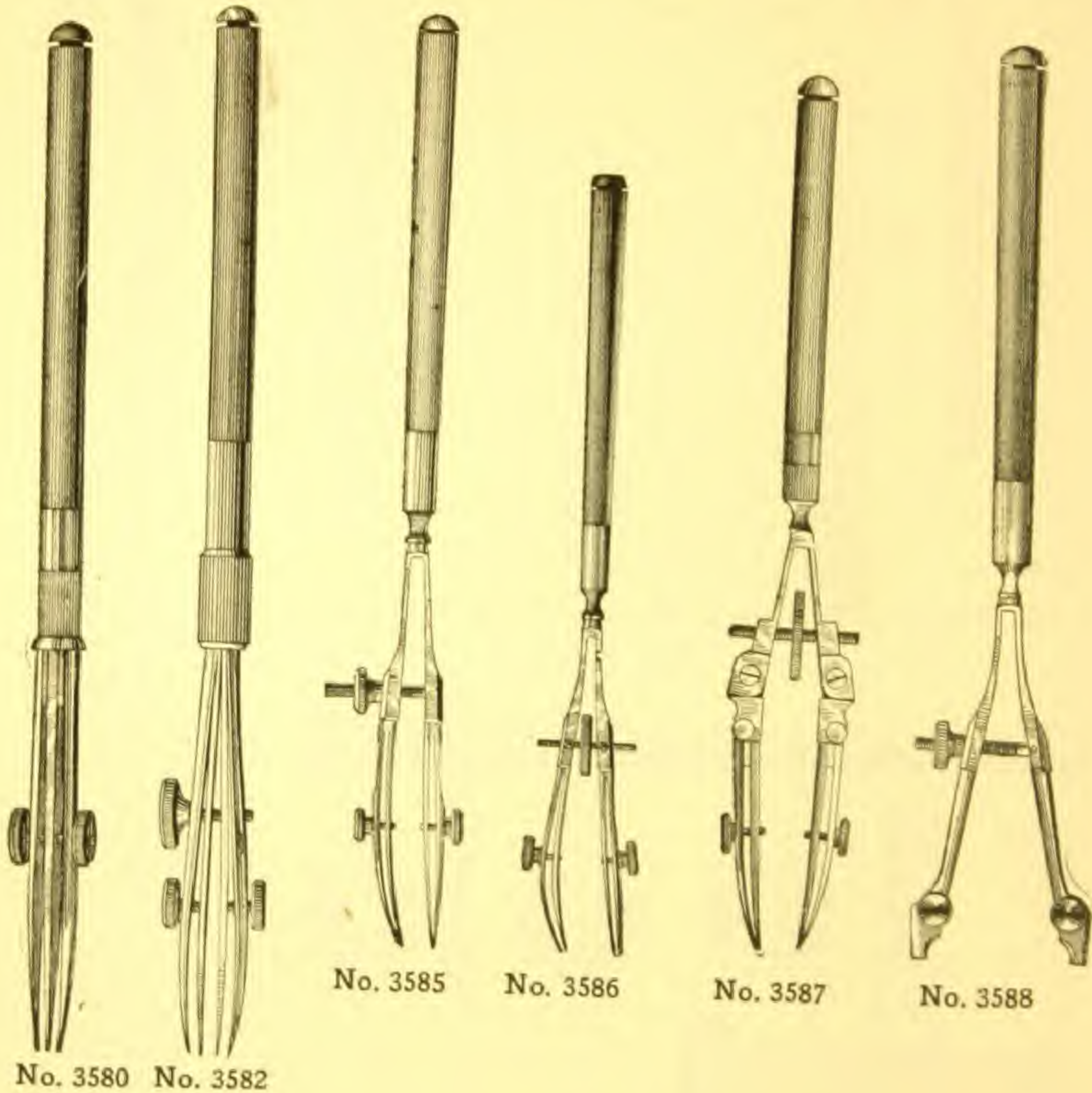
For circular lines the Instrument is slipped over the round bar and fastened by means of the screw on the handle, on the other end of which a Needle Point with micrometer screw is attached, the bar being 11 inches long, circles up to 21 inches diameter, can be drawn.

- No. 3579 RIEFLER'S DOTTING INSTRUMENT, with Dotting Wheels Nos. 1 to 6, as per illustration, and Micrometer Bar, in Leather Case
- No. 3579 S Separate Wheels, Nos. 1 to 6, for No. 3579

DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

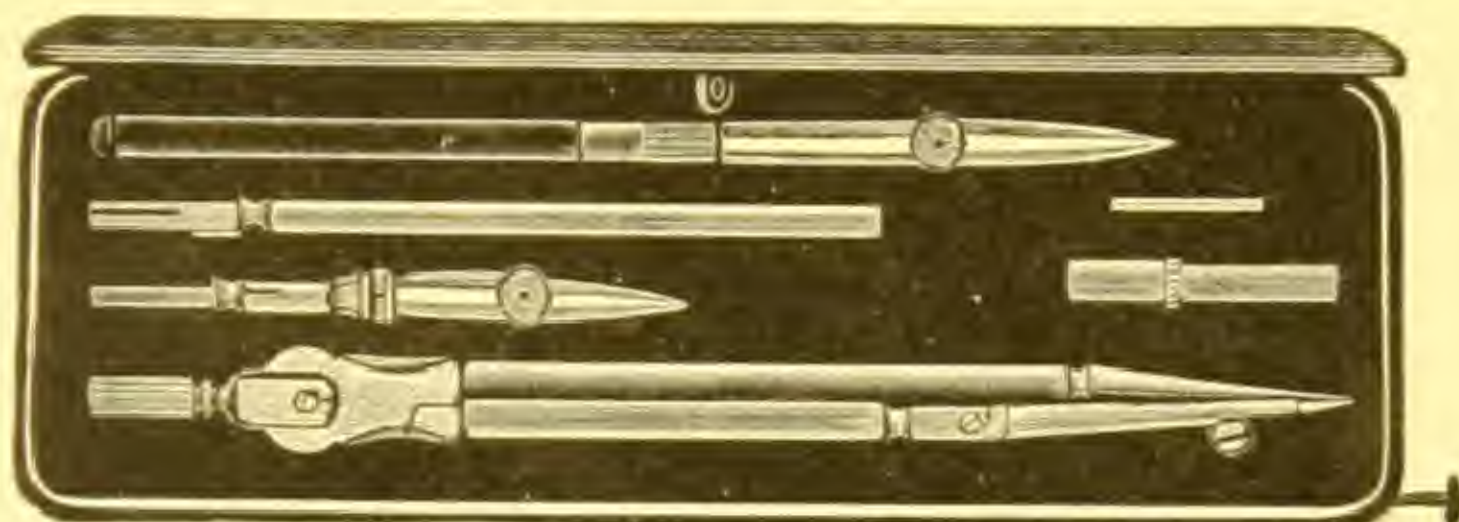
All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No.		Each
3580	Border Pen, 3 Blades, Ebony Handle, 6¼ inches	
3582	Double Border Pen, 4 Blades, Ebony Handle, 6¼ inches	
3585	Railroad Pen, Ebony Handle, 5¾ inches, with Pens bent in same direction	
3586	Railroad Pen, Ebony Handle, 5¾ inches, bent in same direction and with Set Screw between Shanks	
3587	Railroad Pen, with Joints, Ebony Handle, 5¾ inches, Set Screw between Shanks	
3588	Railroad Pencil, Ebony Handle, 5¾ inches	


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B A L T I M O R E
DRAWING INSTRUMENTS (Continued)
RIEFLER ROUND SYSTEM

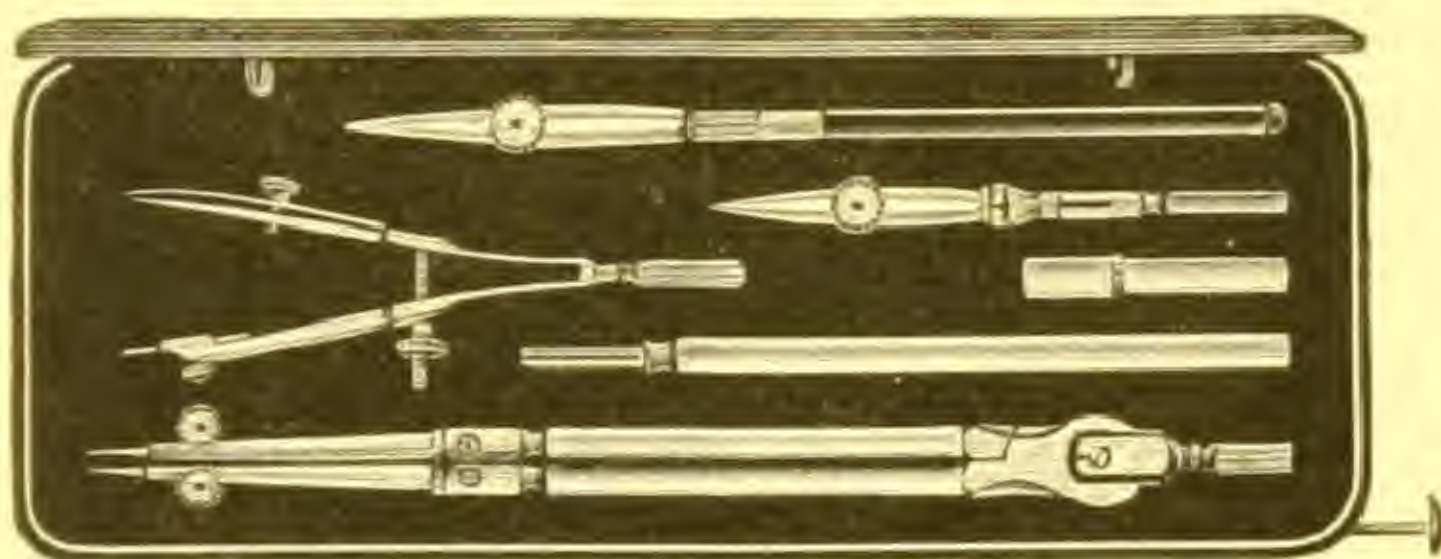
All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3610

No.

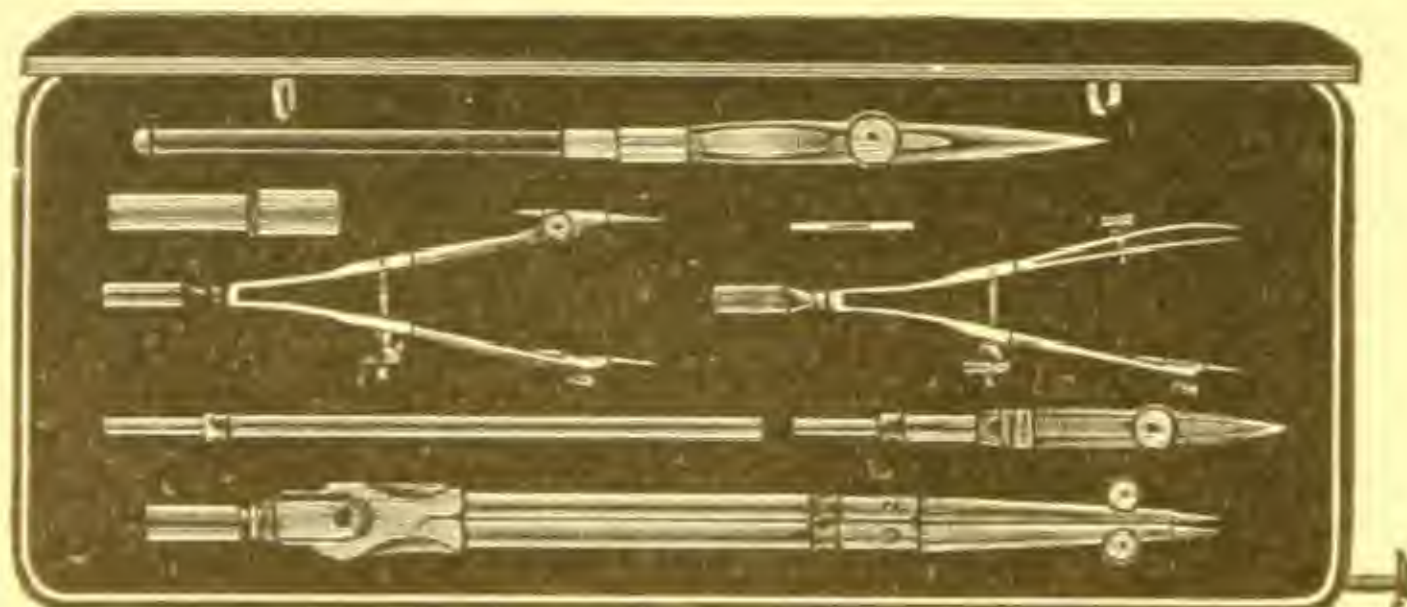
- 3610 "HAVERFORD," in pocket case, containing:
 1 Compass, No. 3422, 5 $\frac{3}{4}$ inches, with fixed Needle Point, Pen,
 Pencil parts and Lengthening Bar,
 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 1 Box of Leads Each,



No. 3614

No.

- 3614 "UNIVERSITY," in pocket case, containing:
 1 Compass, No. 3422, 5 $\frac{3}{4}$ inches, with fixed Needle Point, Pen,
 Pencil parts and Lengthening Bar,
 1 Steel-spring Bow Pen, No. 3461, 3 inches, with Needle Point ...
 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 1 Box of Leads Each,



No. 3616

No.

- 3616 "COLLEGE," in pocket case, containing:
 1 Compass, No. 3422, 5 $\frac{3}{4}$ inches, with fixed Needle Point, Pen,
 Pencil parts and Lengthening Bar,
 1 Steel-spring Bow Pen, No. 3461, 3 inches, with Needle Point ...
 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 1 Box of Leads Each,

F. WEBER CO.

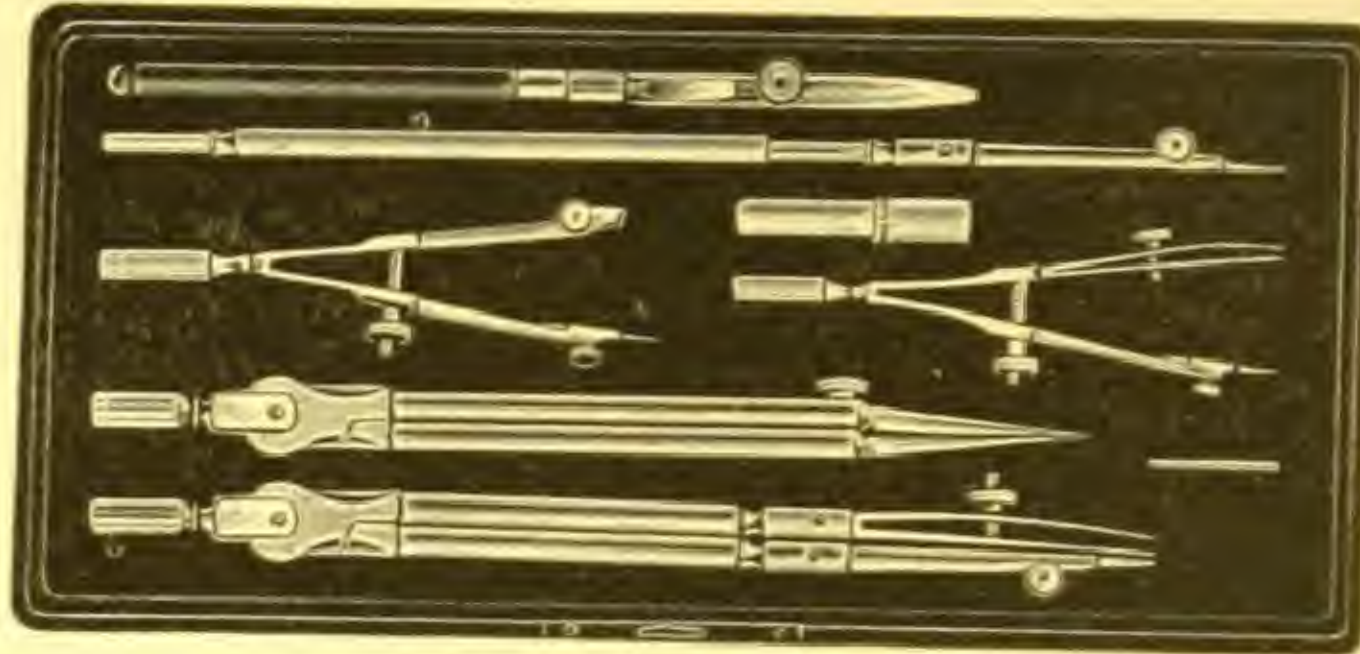
P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

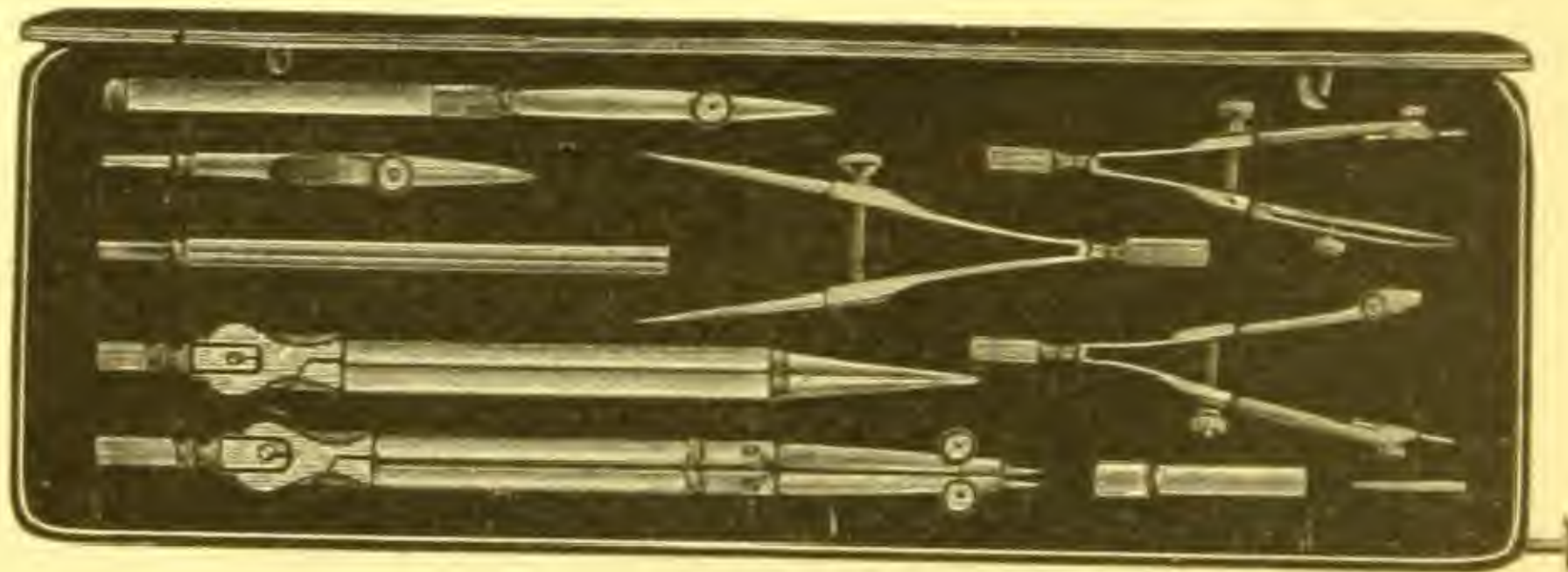
All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3618

No.

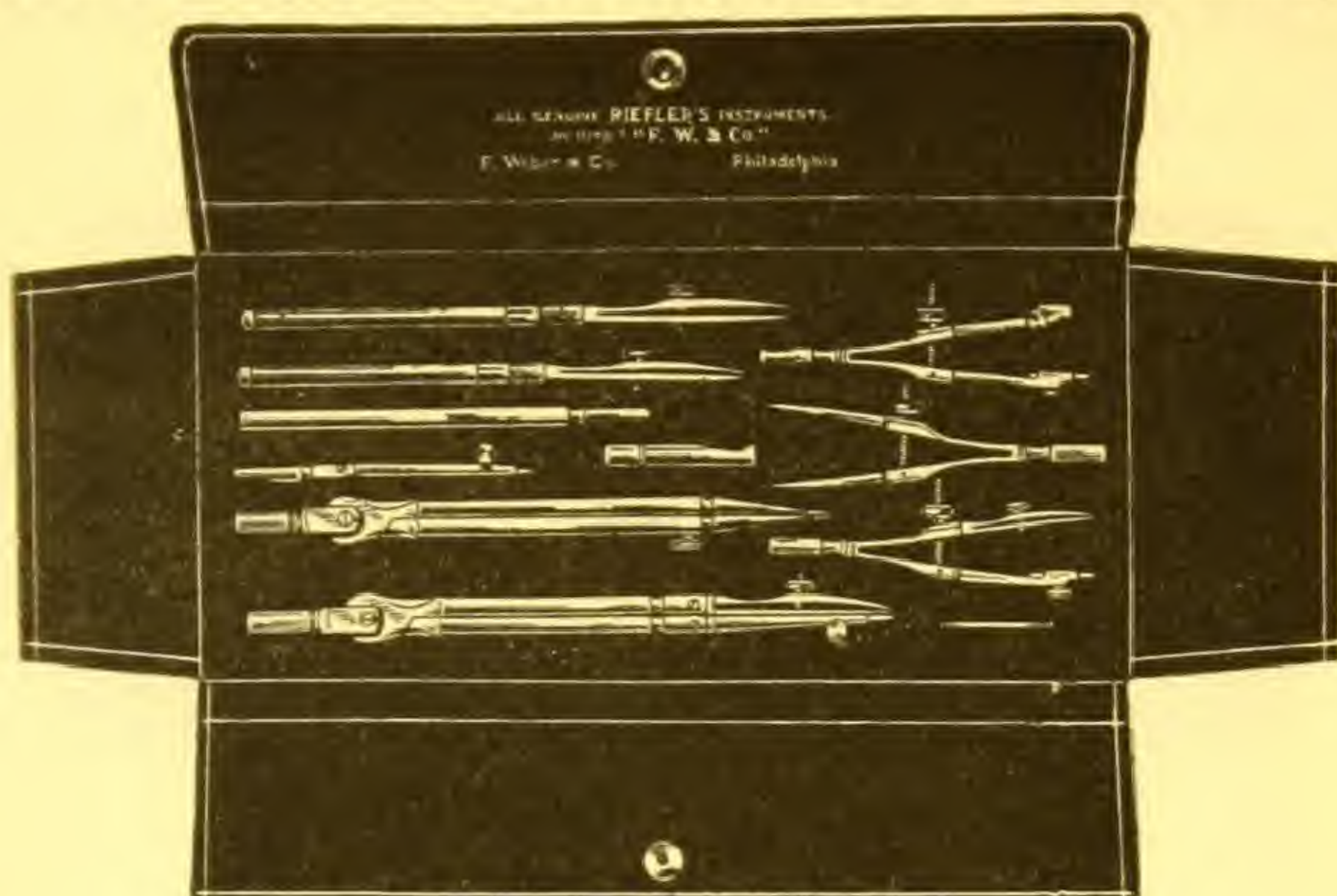
- 3618 "PRINCETON," in pocket case, containing:
- 1 Compass, No. 3422, 5 $\frac{1}{2}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
 - 1 Hairspring Divider, No. 3420, 5 $\frac{1}{2}$ inches,
 - 1 Steel-spring Bow Pen, No. 3461, 3 inches, with Needle Point,
 - 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
 - 1 Ruling Pen, 3541, 5 inches, with Spring on Upper Blade,
 - 1 Box of Leads Each,



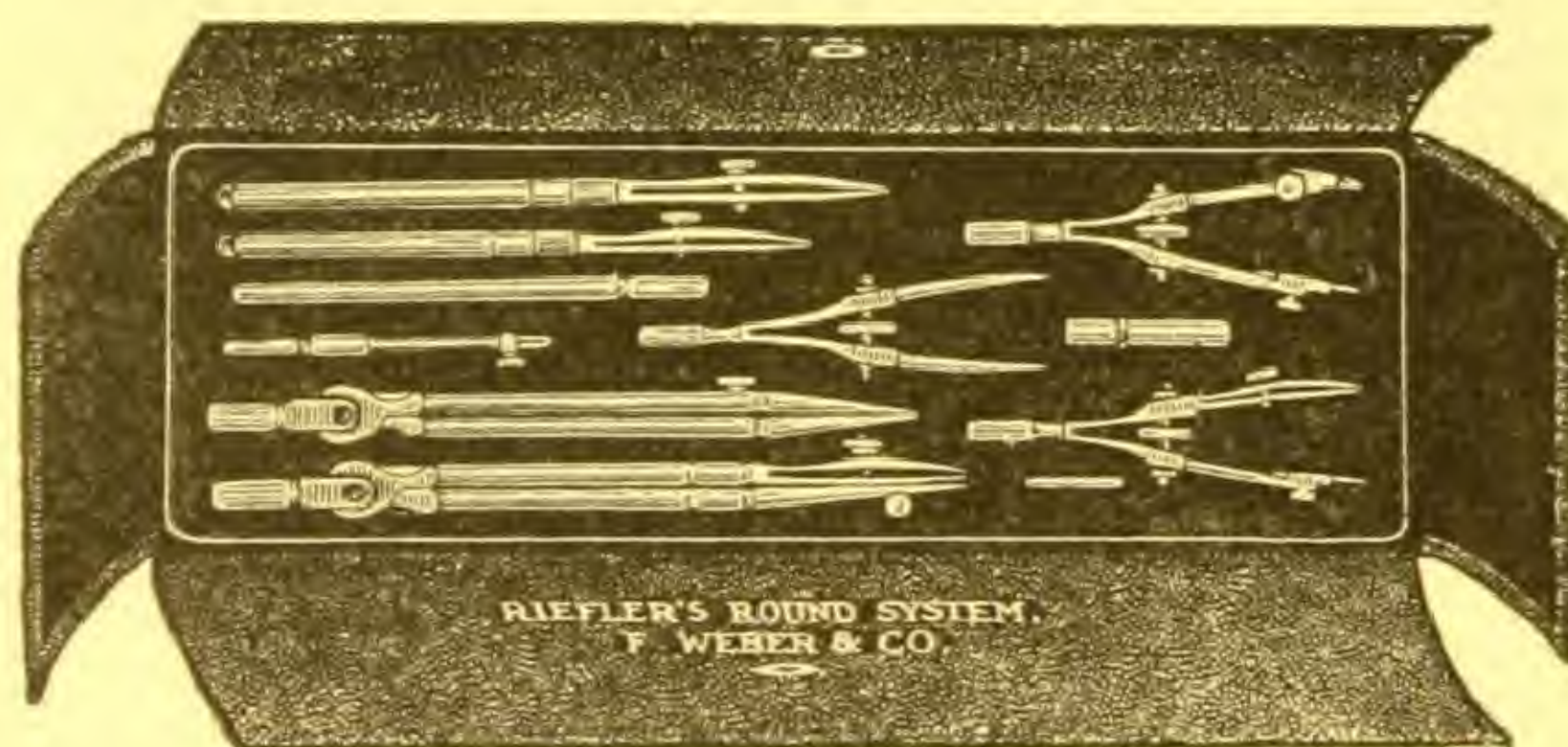
No. 3622

No.

- 3622 "LEHIGH," in pocket case, containing:
- 1 Compass, No. 3422, 5 $\frac{1}{2}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
 - 1 Plain Divider, No. 3418, 5 $\frac{1}{2}$ inches,
 - 1 Steel-spring Bow Divider, No. 3460, 3 inches,
 - 1 " " Pen, No. 3461, 3 inches, with Needle Point,
 - 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
 - 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 - 1 Box of Leads Each,


F. WEBER CO.
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ST. LOUIS
BALTIMORE
RIEFLER DRAWING INSTRUMENTS (Continued)


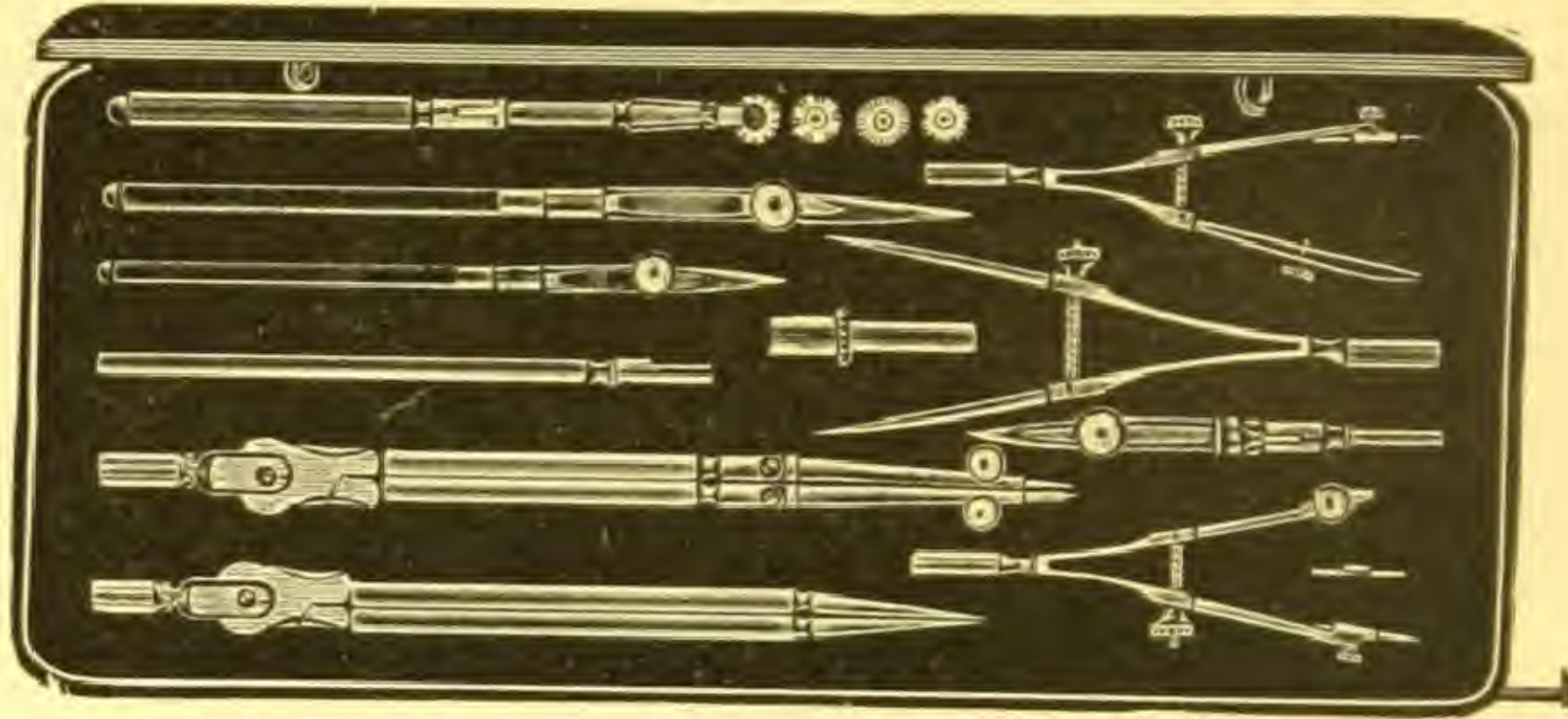
- No. **No. 3625 P. C.**
- 3625 "TECHNOLOGY," in folding pocket case, containing:
- 1 Compass, No. 3422, 5 $\frac{1}{4}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
 - 1 Hairspring Divider, No. 3420, 5 $\frac{3}{4}$ inches,
 - 1 Steel-spring Bow Divider, No. 3460, 3 inches,
 - 1 " " Pen, No. 3461, 3 inches, with Needle Point,
 - 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
 - 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 - 1 " " No. 3541, 5 " " " " " "
 - 1 Box of Leads Each,
- 3626 N Same assortment as No. 3625, but with 5 $\frac{1}{4}$ -inch Hairspring Compass, No. 3423 instead of 3422, and 6-inch Swedish Detail Pen, No. 3566, instead of No. 3542. In Pocket Case Each,



- No. **No. 3627 P. C.**
- 3627 In folding pocket case, containing:
- 1 Compass, No. 3422, 5 $\frac{1}{4}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
 - 1 Hairspring Divider, No. 3420, 5 $\frac{3}{4}$ inches,
 - 1 Steel-spring Bow Divider, Center Adjustment No. 3465, 3 $\frac{3}{4}$ in.,
 - 1 " " Pen, Center Adjustment, No. 3466, 3 $\frac{3}{4}$ in.,
 - 1 " " Pencil, Center Adjustment, No. 3467, 3 $\frac{3}{4}$ in.,
 - 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
 - 1 " " No. 3541, 5 " " " " " "
 - 1 Box of Leads Each,


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RIEFLER DRAWING INSTRUMENTS (Continued)
RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."

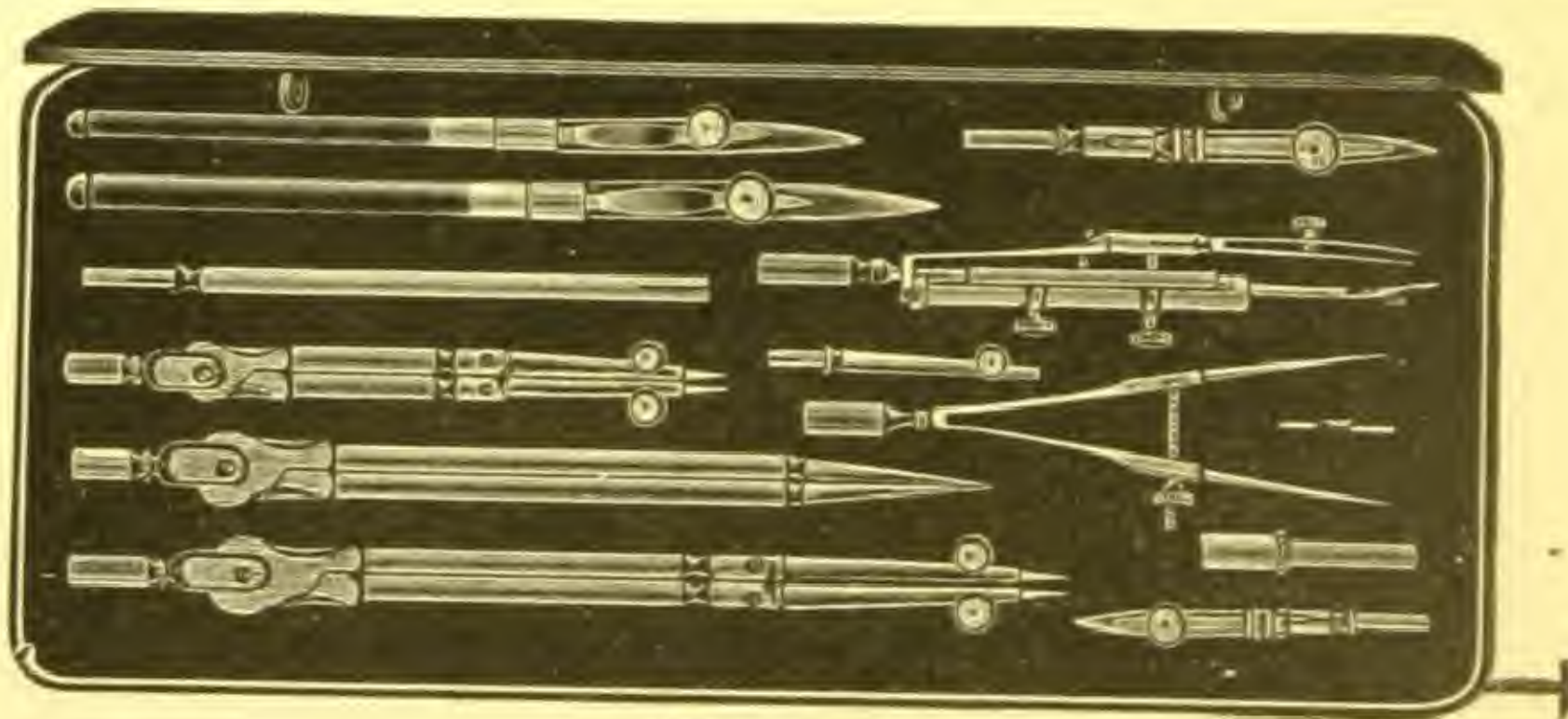


No. 3628

No.

3628 "HARVARD," in folding pocket case, containing:

- 1 Compass, No. 3422, 5 $\frac{3}{4}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
- 1 Plain Divider, No. 3418, 5 $\frac{3}{4}$ inches,
- 1 Steel-spring Bow Divider, No. 3460, 3 inches,
- 1 " " Pen, No. 3461, 3 inches, with Needle Point,
- 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
- 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
- 1 " " No. 3540, 4 $\frac{1}{2}$ " " " " " " " "
- 1 Dotting Pen, No. 3575, with 3 wheels, Pen part to fit Compass for drawing dotted circles,
- 1 Box of Leads Each,



No. 3630

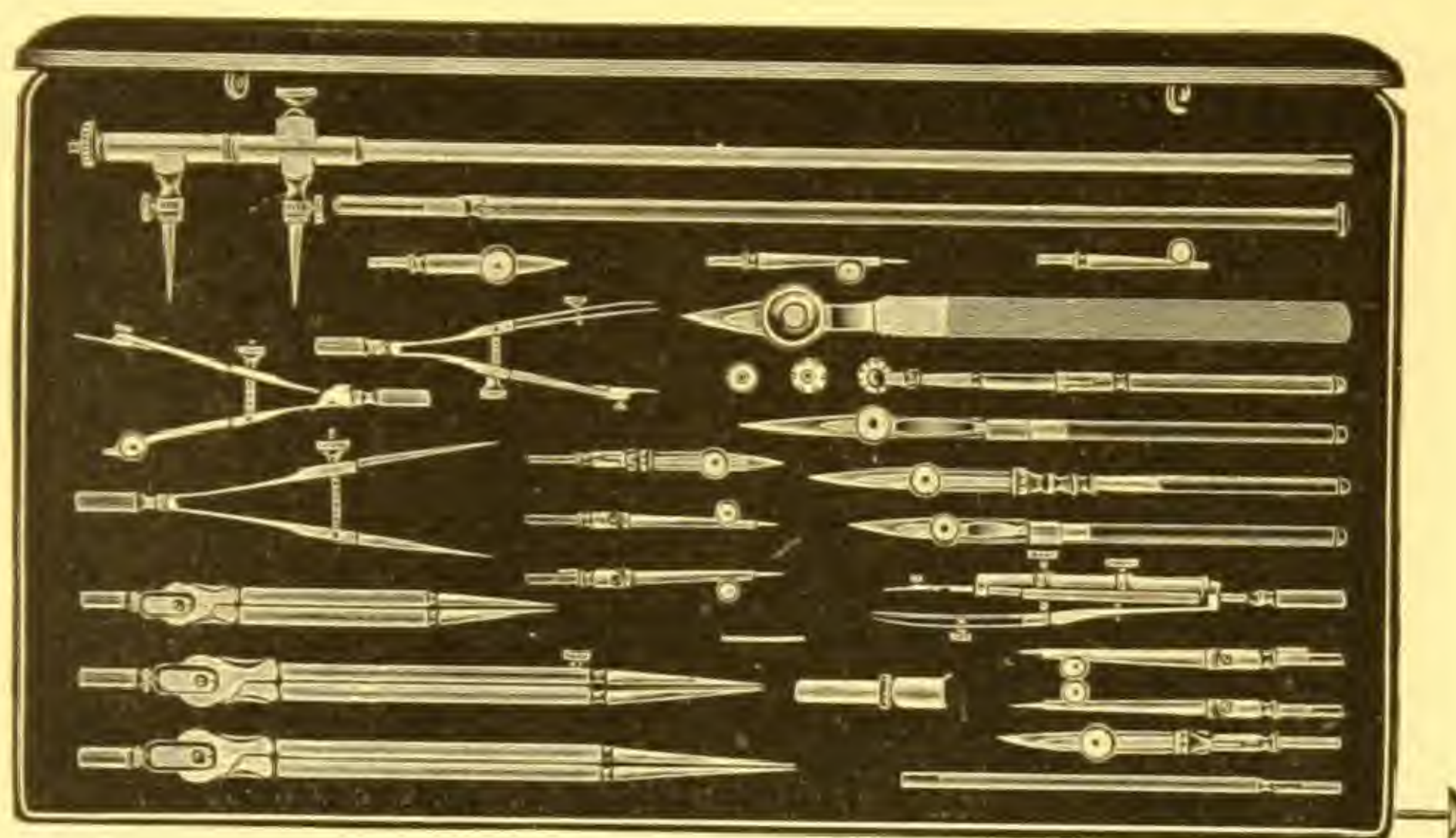
No.

3630 In folding pocket case, containing:

- 1 Compass, No. 3422, 5 $\frac{3}{4}$ inches, with fixed Needle Point, Pen, Pencil parts and Lengthening Bar,
- 1 Compass, No. 3404, 3 $\frac{1}{2}$ inches, with fixed Needle Point, Pen and Pencil parts,
- 1 Plain Divider, No. 3418, 5 $\frac{3}{4}$ inches,
- 1 Steel-spring Bow Divider, No. 3460, 3 inches,
- 1 Adjustable Bow Pen, No. 3491, with Pencil part,
- 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
- 1 " " No. 3541, 5 " " " " " " " "
- 1 Box of Leads Each,


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RIEFLER DRAWING INSTRUMENTS (Continued)
RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3636

No.

3636 Containing:

- 1 Compass, No. 3424, 5 $\frac{1}{2}$ inches, with Pen, Pencil, Needle Point parts and Lengthening Bar,
- 1 Compass, No. 3412, 3 $\frac{1}{2}$ inches, with Pen, Pencil and Needle Point parts,
- 1 Hairspring Divider, No. 3420, 5 $\frac{1}{2}$ inches,
- 1 Steel-spring Bow Divider, No. 3460, 3 inches,
- 1 " " Pen, No. 3461, 3 inches, with Needle Point,
- 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
- 1 Adjustable " Pen, No. 3490,
- 1 Beam Compass, No. 3500, 18 inches, with 2 Bars, Micrometer Attachment, Pen, Pencil and Needle Point parts,
- 1 Swedish Ruling Pen, No. 3566, 6 inches,
- 1 Ruling, Pen, No. 3548, 5 inches, with Joint and Needle,
- 1 " " No. 3542, 5 $\frac{1}{2}$ " " Spring on Upper Blade,
- 1 " " No. 3540, 4 $\frac{1}{2}$ " " " " " "
- 1 Dotting Pen, No. 3575, 3 Wheels, Pen part to fit Compasses for drawing dotted circles,
- 1 Box of Leads Each,

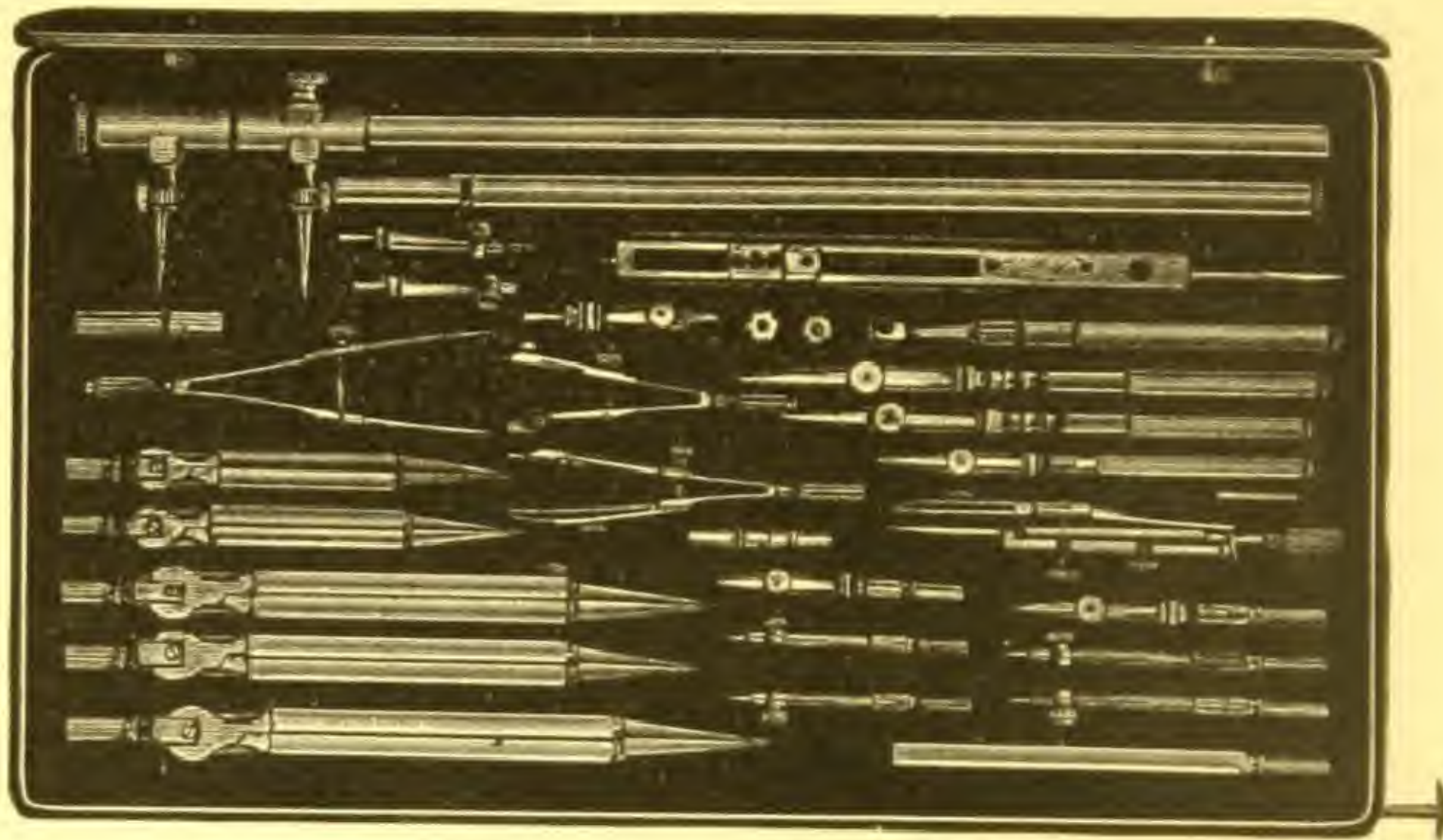
F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS BALTIMORE

RIEFLER DRAWING INSTRUMENTS (Continued)

RIEFLER ROUND SYSTEM

All Genuine Riefler Instruments are Stamped "Riefler" and "F. W. Co."



No. 3638

No.

3638 Containing:

- 1 Compass, No. 3424, 5 $\frac{1}{2}$ inches, with Pen, Pencil, Needle Point part and Lengthening Bar,
- 1 Compass, No. 3412, 3 $\frac{1}{2}$ inches, with Pen, Pencil and Needle Point parts,
- 1 Plain Divider, No. 3416, 3 $\frac{1}{2}$ inches,
- 1 " " No. 3418, 5 $\frac{1}{2}$ "
- 1 Hairspring Divider, No. 3420, 5 $\frac{1}{2}$ inches,
- 1 Proportional Divider, No. 3442, 7 inches.
- 1 Steel-spring Bow Divider, No. 3460, 3 inches,
- 1 " " Pen, No. 3461, 3 inches, with Needle Point,
- 1 " " Pencil, No. 3462, 3 inches, with Needle Point,
- 1 Adjustable Bow Pen, No. 3491, with Pencil part,
- 1 Beam Compass, No. 3500, 18 inches, with 2 Bars, Micrometer Attachment, Pen, Pencil and Needle Point parts,
- 1 Ruling Pen, No. 3548, 5 inches, Ebony Handle, with Joint and Needle,
- 1 Ruling Pen, No. 3542, 5 $\frac{1}{2}$ inches, with Spring on Upper Blade,
- 1 " " No. 3540, 4 $\frac{1}{2}$ " " " " " "
- 1 Dotting Pen, No. 3575, 3 Wheels, Pen part to fit Compasses for drawing dotted circles,
- 1 Box of Leads Each,

Sphinx Drawing Instruments

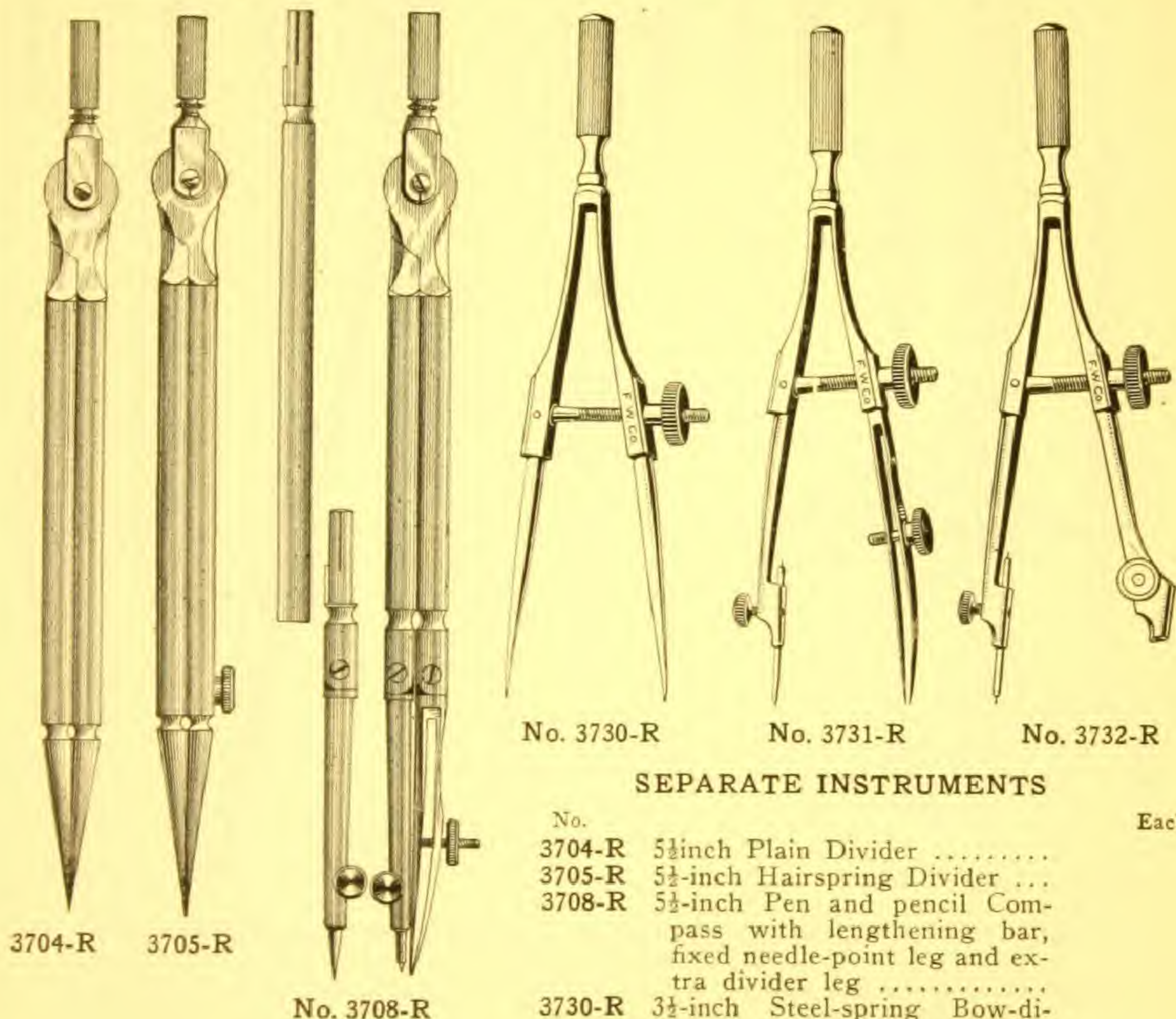
ROUND SYSTEM

Sphinx Round System Instruments are not in an experimental stage, but have proven their superior qualities for over fifty years in the hands of the critical draftsman and engineer.

Sphinx Round System Instruments are made by Riefler, universally known as the manufacturer of the celebrated Riefler Round System Drawing Instruments.

Sphinx Instruments are of the same design, material and workmanship as the Precision Riefler, and differ only in minor points of design.

In consideration of the quality and workmanship, Sphinx Round System Drawing Instruments excel anything in drawing instruments ever offered at similar prices.

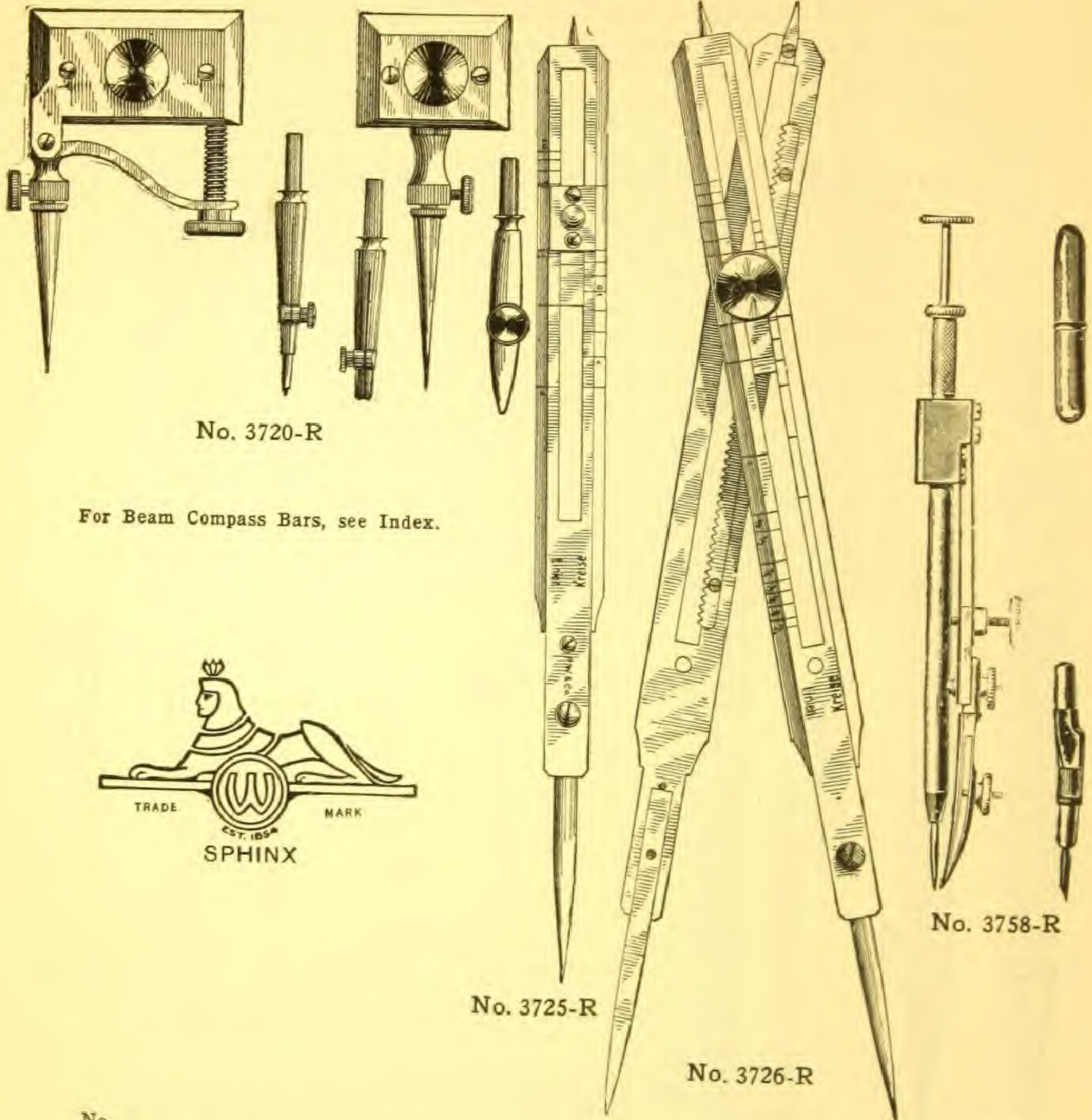


No. 3704-R No. 3705-R No. 3708-R No. 3730-R No. 3731-R No. 3732-R

SEPARATE INSTRUMENTS

No.		Each
3704-R	5½-inch Plain Divider	
3705-R	5½-inch Hairspring Divider ...	
3708-R	5½-inch Pen and pencil Com- pass with lengthening bar, fixed needle-point leg and ex- tra divider leg	
3730-R	3½-inch Steel-spring Bow-di- vider, German Silver handle,	
3731-R	3½-inch Steel-spring Bow-pen, German Silver handle	
3732-R	3½-inch Steel-spring Bow-pen- cil, German-silver handle ...	

**DRAWING INSTRUMENTS (Continued)
SPHINX DRAWING INSTRUMENTS
Round System**



No. 3720-R

For Beam Compass Bars, see Index.

No. 3725-R

No. 3726-R

No. 3758-R

- No.
- 3720-R Beam Compass, with micrometer adjustment, pen, pencil, needle-point parts and trammel points, in case
 - 3725-R Proportional Divider, 6 inches, divided for lines and circles, replaceable points
 - 3726-R Proportional Divider, 7 inches, with rack and pinion, divided for lines and circles, replaceable points
 - 3758-R Rotating Drop Bow Pen, or Rivet Pen, 4½ inches, with Pen and Pencil part, having two vertical strong steel springs, one shorter than the other, to keep nib of pen always perpendicular to the paper

Each

DRAWING INSTRUMENTS (Continued)

**SPHINX
DRAWING INSTRUMENTS**

Round System

RULING AND DETAIL PENS

NOTE.—The joints of pens Nos. 3763-R, 3764-R and 3765-R are exceedingly strong and will not develop lost motion. This jack-knife pattern of pen is rapidly becoming very popular among draftsmen.



No. 3763-R
Open for Cleaning Nibs.

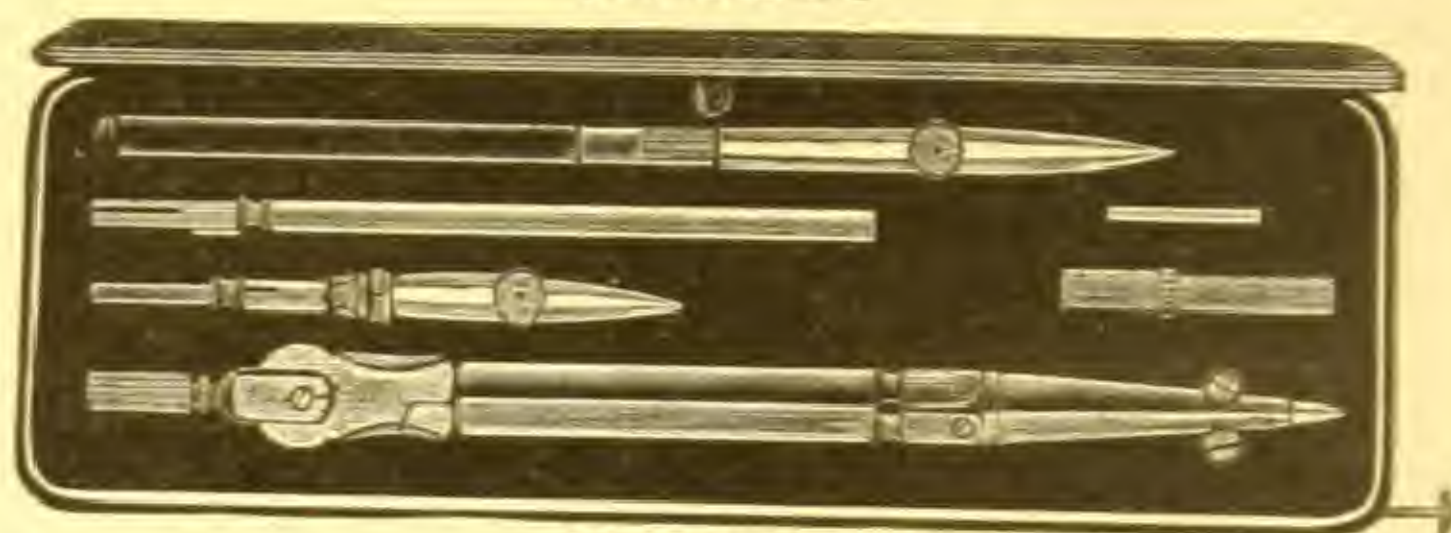
3760-R 3761-R 3763-R 3767-R 3770-R 3773-R

No.									
3760-R	4½-inch	Ruling Pen,	Spring Blade,	ebonized handle	.....			
3761-R	5	"	"	"	.....			
3762-R	5½	"	"	"	.....			
3763-R	4½	"	"	"	Hinge,	ebonized handle	.....	
3764-R	5	"	"	"	"	"	"	"	.....
3765-R	5½	"	"	"	"	"	"	"	.....
3767-R	5	"	"	"	Swivel Contour (Curve Pen),	adjustable	...		
3770-R	5	"	"	"	Swedish Detail,	ebonized handle	.....	
3771-R	6	"	"	"	"	"	"	"	.....
3773-R	5	"	"	"	Railroad Pen,	improved swivel construction,			

Each

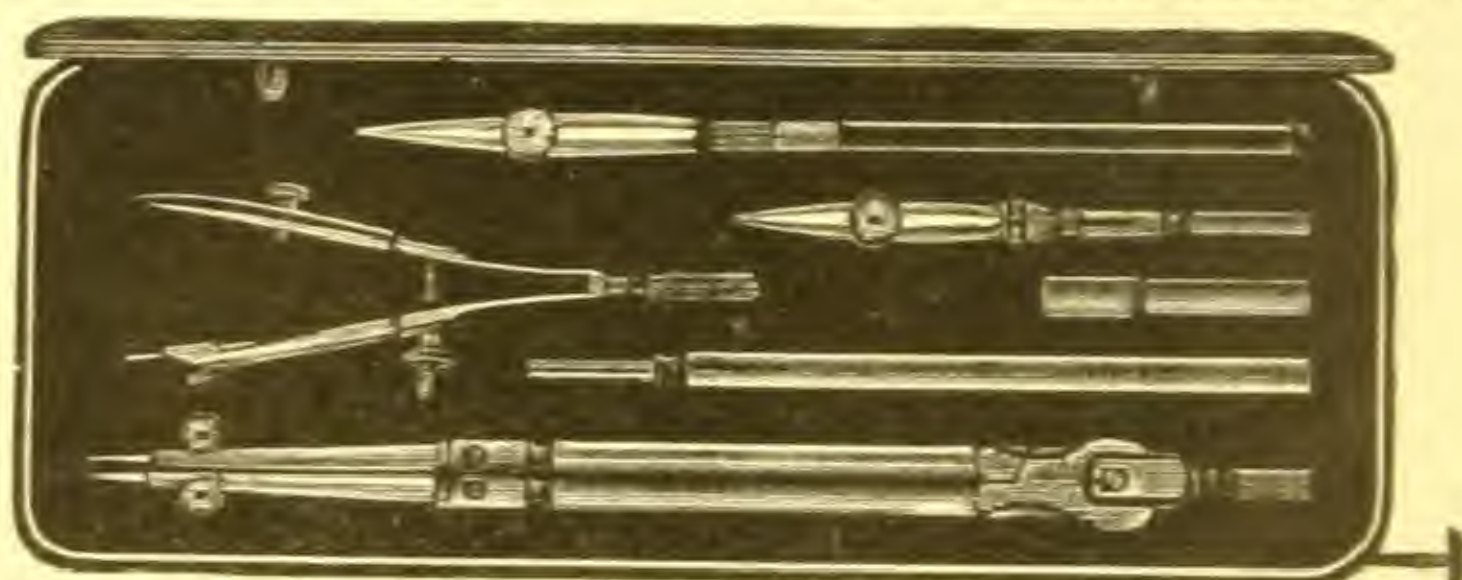

F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S
B A L T I M O R E

DRAWING INSTRUMENTS (Continued)
SPHINX ROUND SYSTEM INSTRUMENTS
IN SETS



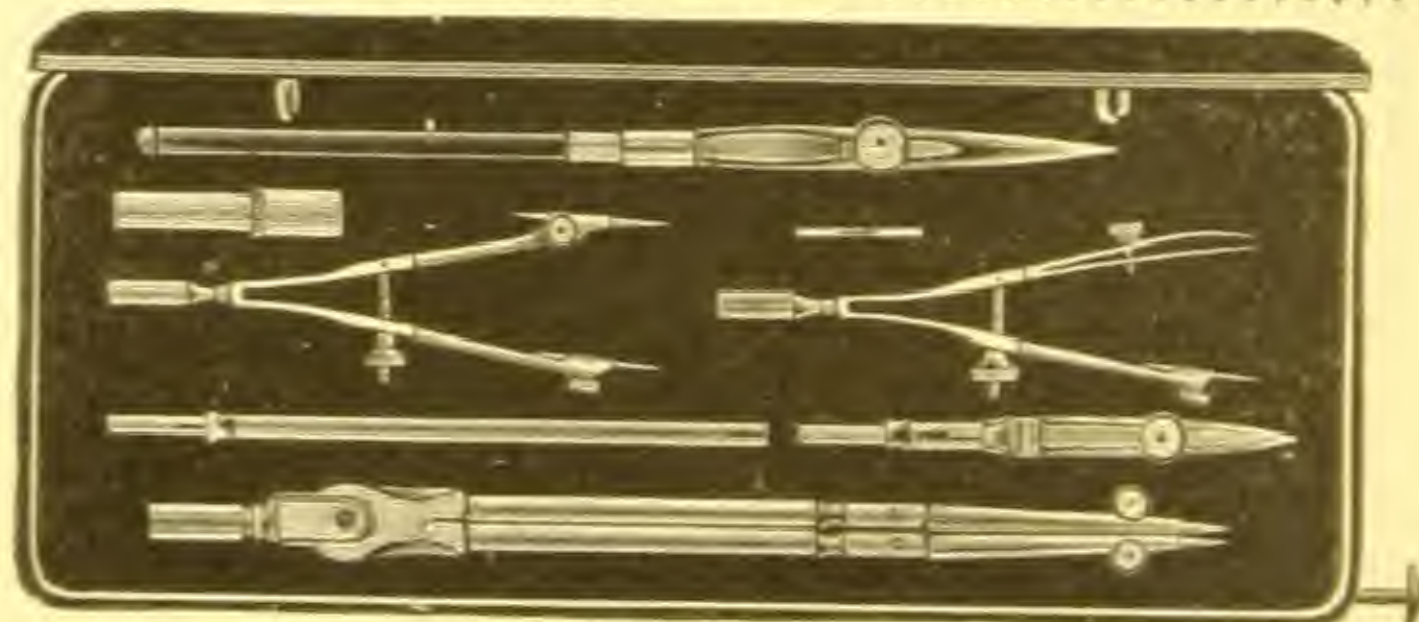
No. 3780-R

- No. 3780-R Folding Pocket Case, containing:
- | | | | |
|------------|---|--|---------|
| 3708 | 5½-inch Pen and Pencil Compass, with lengthening bar, fixed needle-point leg and extra divider leg; | | |
| 3761 | 5-inch Spring-blade Ruling Pen; | | Per Set |
| | Box of leads and key | | |
| No. 3781-R | Folding Pocket Case, containing: | | |
| | Same assortment as Set No. 3780-R, with No. 3704-R 5½-inch Plain Divider | | |



No. 3782-R

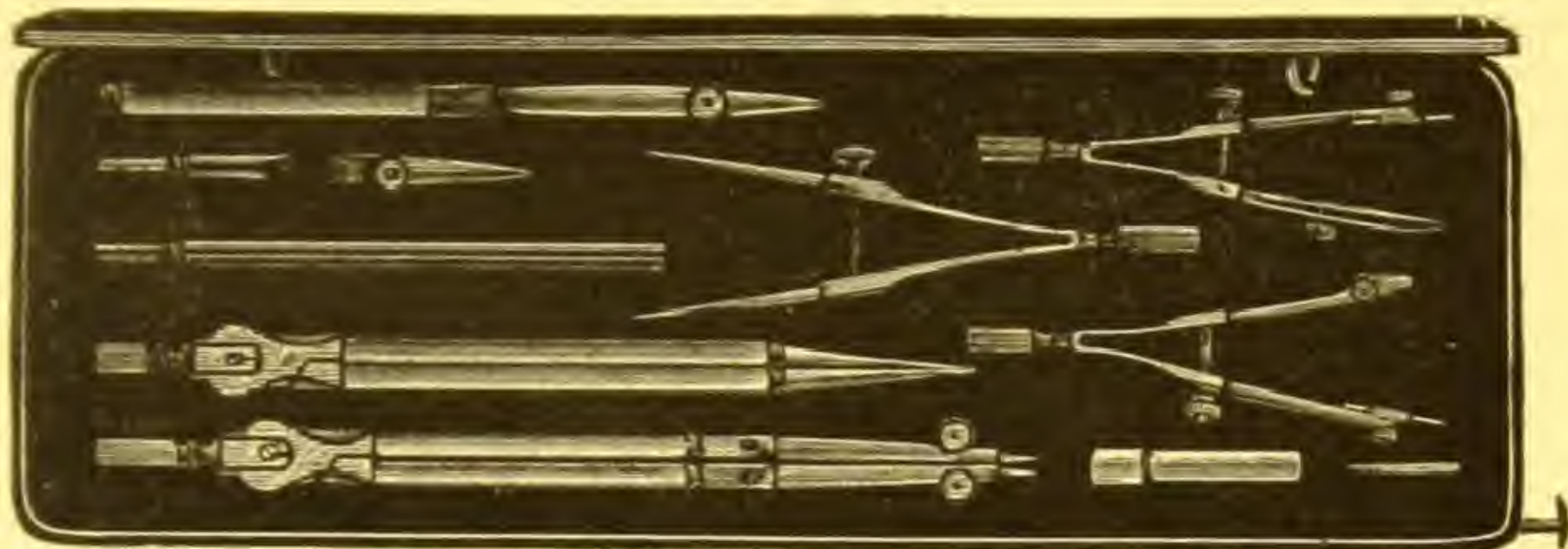
- No. 3782-R Folding Pocket Case, containing:
- | | | | |
|--------|--|--|---------|
| 3708-R | 5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg and extra divider leg; | | |
| 3731-R | 3½-inch Steel-spring Bow Pen; | | |
| 3761-R | 5-inch Spring-blade Ruling Pen; | | Per Set |
| | Box of leads and key | | |



No. 3783-R

- No. 3783-R Folding Pocket Case, containing:
- | | | | |
|--------|--|--|---------|
| 3708-R | 5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg and extra divider leg; | | |
| 3731-R | 3½-inch Steel-spring Bow Pen; | | |
| 3732-R | 3½-inch Steel-spring Bow Pencil; | | |
| 3761-R | 5-inch Spring-blade Ruling Pen; | | Per Set |
| | Box of leads and key | | |

DRAWING INSTRUMENTS (Continued)
SPHINX ROUND SYSTEM INSTRUMENTS
IN SETS

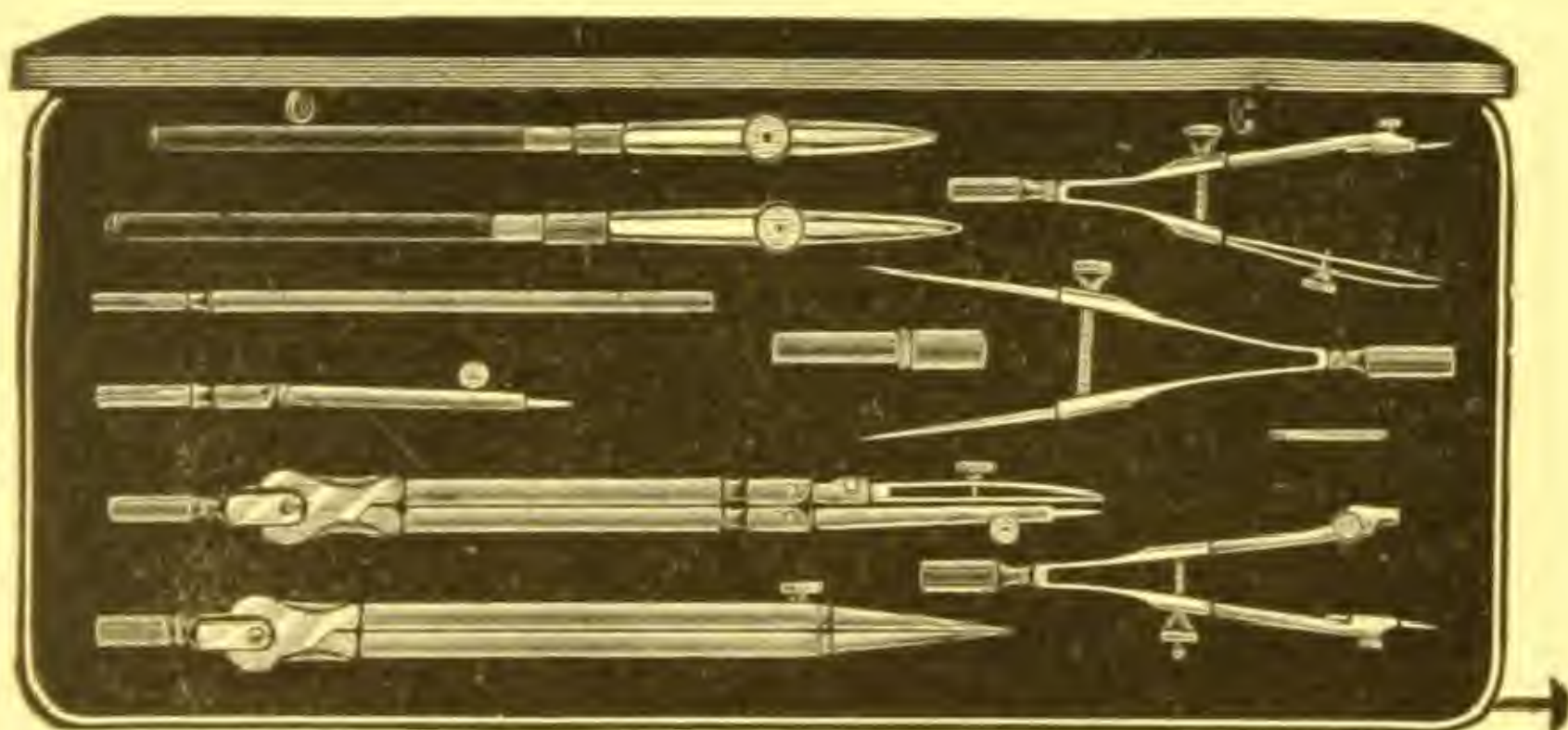


No. 3784-R

No.

- 3784-R Folding Pocket Case, containing:**
- 3708-R 5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg;
 - 3704-R 5½-inch Plain Divider;
 - 3730-R 3½-inch Steel-spring Bow Divider;
 - 3731-R 3½-inch Steel-spring Bow Pen;
 - 3732-R 3½-inch Steel-spring Bow Pencil;
 - 3761-R 5-inch Spring-blade Ruling Pen; Per Set
 - Box of leads and key

- 3785-R Folding Pocket Case, containing:**
- Same assortment as No. 3784-R, without No. 3730-R Steel-spring Bow Divider



No. 3786-R

- 3786-R Folding Pocket Case, containing:**
- 3708-R 5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg;
 - 3705-R 5½-inch Hairspring Divider;
 - 3730-R 3½-inch Steel-spring Bow Divider;
 - 3731-R 3½-inch Steel-spring Bow Pen;
 - 3732-R 3½-inch Steel-spring Bow Pencil;
 - 3760-R 4½-inch Spring-blade Ruling Pen;
 - 3761-R 5-inch Spring-blade Ruling Pen; Per Set
 - Box of leads and key

Cosmos Drawing Instruments

Round System

In offering Cosmos Drawing Instruments, we have answered the call for a School Instrument of simple and rigid construction, at a minimum cost.

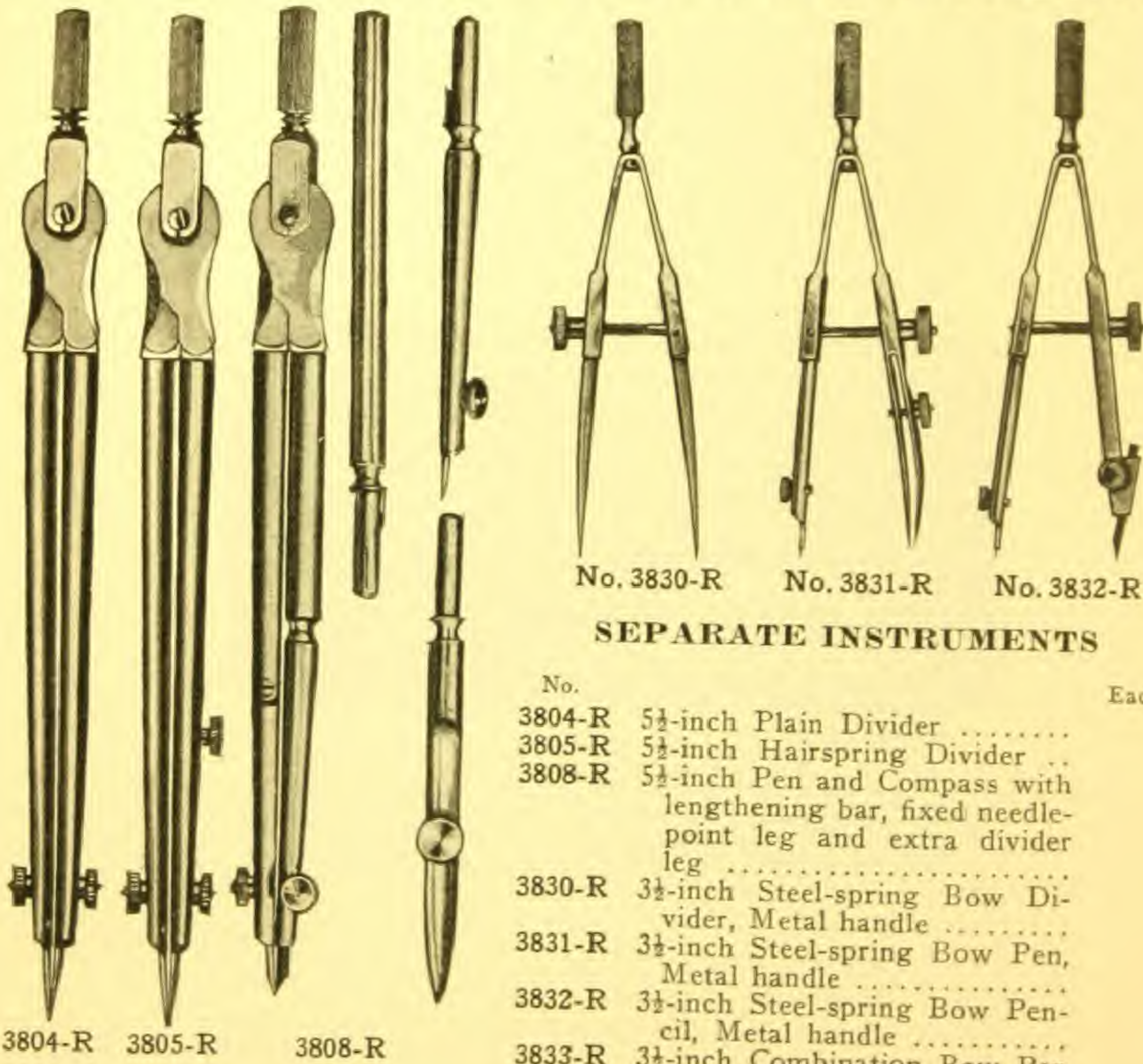
Cosmos Instruments are manufactured by Clemens Riefler, originator of the "Round Systems" and universally known for the manufacture of the Precision Riefler Round System Drawing Instruments, and also our Sphinx Drawing Instruments for Colleges.

Cosmos Instruments are of the round system and are constructed of selected Metals.

The compass and divider legs and stocks are made of Dur-Alumin, and the points and screws of high grade steel.

Dur-Alumin is the aluminum alloy, very strong and durable, used abroad in aeroplanes and dirigible balloon construction. It lends the drawing instruments great lightness, combined with rigidity and strength.

COSMOS ROUND SYSTEM INSTRUMENTS



SEPARATE INSTRUMENTS

No.		Each
3804-R	5½-inch Plain Divider	
3805-R	5½-inch Hairspring Divider ..	
3808-R	5½-inch Pen and Compass with lengthening bar, fixed needle- point leg and extra divider leg	
3830-R	3½-inch Steel-spring Bow Di- vider, Metal handle	
3831-R	3½-inch Steel-spring Bow Pen, Metal handle	
3832-R	3½-inch Steel-spring Bow Pen- cil, Metal handle	
3833-R	3½-inch Combination Bow Pen and Pencil, Metal handle ...	


F. WEBER CO.
P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E
DRAWING INSTRUMENTS (Continued)
COSMOS RULING PENS


No. 3860-R



No. 3861-R

No.		Each
3860-R	4½-inch Spring-blade Ruling Pen, Aluminum Handle	
3861-R	5-inch Spring-blade Ruling Pen, Aluminum Handle	
3862-R	5½-inch Spring-blade Ruling Pen, Aluminum Handle	

**COSMOS ROUND SYSTEM INSTRUMENTS
IN SETS**


No. 3872-R

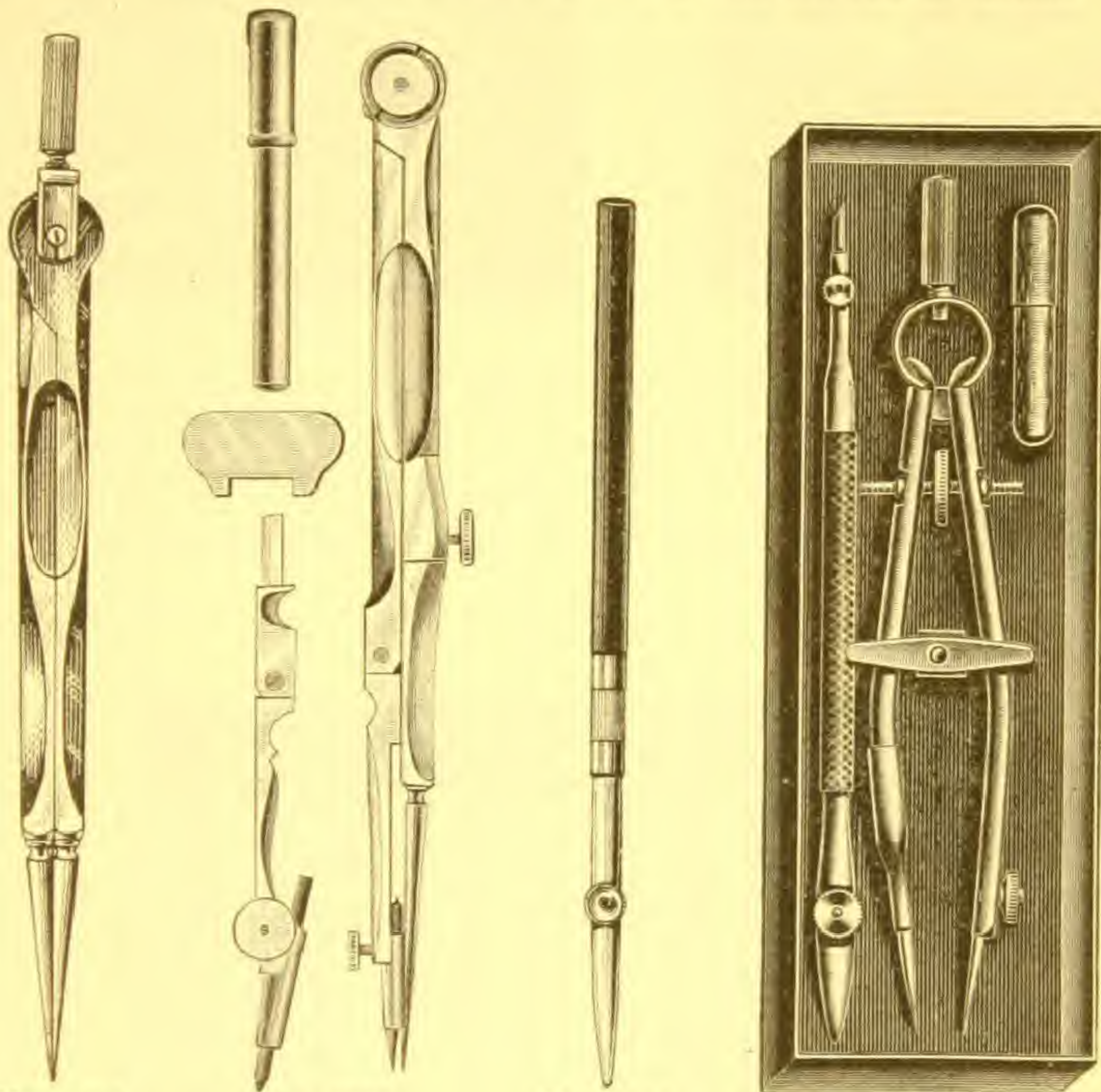
No.		Per Set
3870-R	Barlock Case, containing:	
3808-R	5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg and extra divider leg;	
3861-R	5-inch Spring-blade Ruling Pen;	
	Box of leads and key	
3871-R	Barlock Case, containing:	
	Same assortment as Set No. 3870-R, with addition of No. 3804-R	
	5½-inch Plain Divider	
3872-R	Barlock Case, containing (see cut at top):	
3808-R	5½-inch Pen and Pencil Compass with lengthening bar, fixed needle-point leg and extra divider leg;	
3831-R	3½-inch Steel-spring Bow Pen;	
3861-R	5-inch Spring-blade Ruling Pen;	
	Box of leads and key	

DRAWING INSTRUMENTS (Continued)

SCHOOL INSTRUMENTS

Nickel-Plated

These Instruments are well made and, being Nickel-plated, have the advantage over Brass and Steel Instruments, as they will not rust or tarnish.



No. 4001

No. 4005

No. 4010

No. 4080

Each

- No.
4001 Plain Divider, 5 inches, Round Points, with Handle
4005 Compass, 5 inches, with fixed Needle Point, Pen and Pencil parts,
extra Steel Point and Lengthening Bar, with Handle
4010 Ruling Pen, 5 inches, Black Lacquered Metal Handle

"GLOBE" IMPROVED SCHOOL COMPASSIllustration $\frac{1}{2}$ Size

- No.
4080 Compass, $4\frac{1}{4}$ inches, Circular Spring and Center Wheel Adjust-
ment, Replaceable Steel Point, 1 Changeable Steel Point, Pen and
Pencil parts and Metal Handle. Box with Leads.

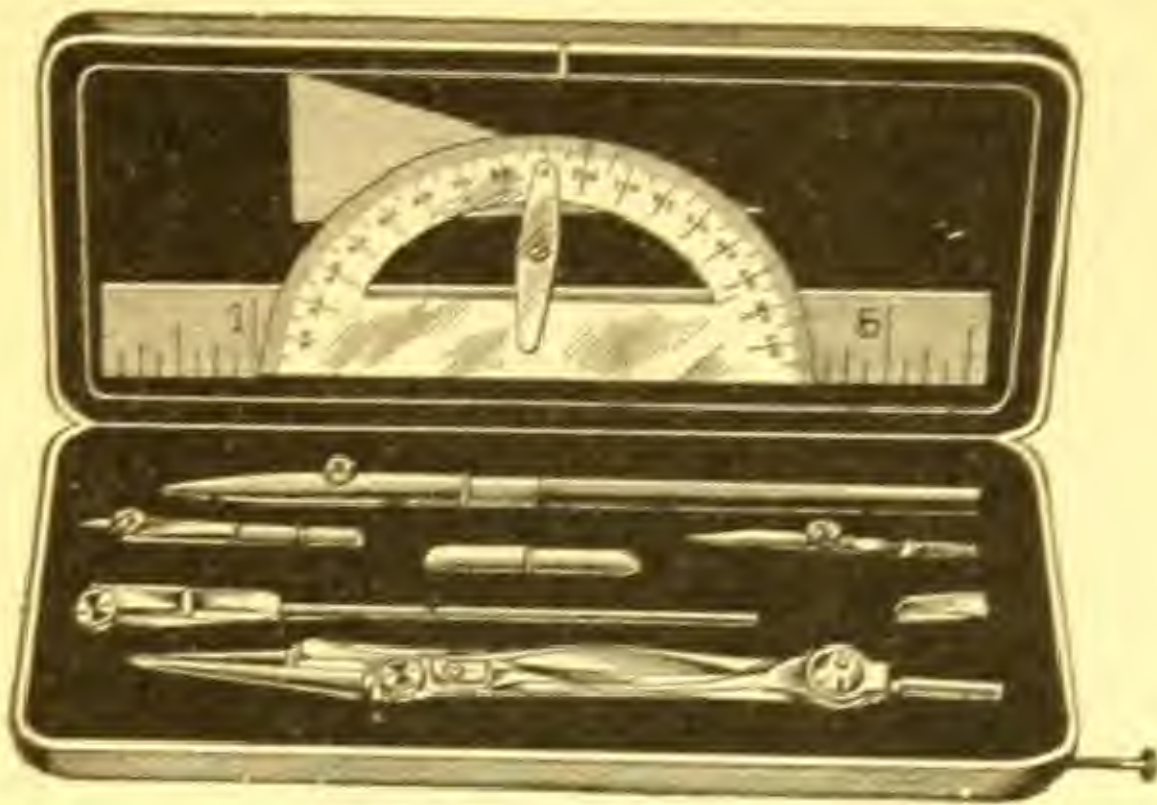
In Paper Box

Pen and Pencil Points can be inserted into the Metal Handle and used as ordinary drawing pen or pencil, respectively.

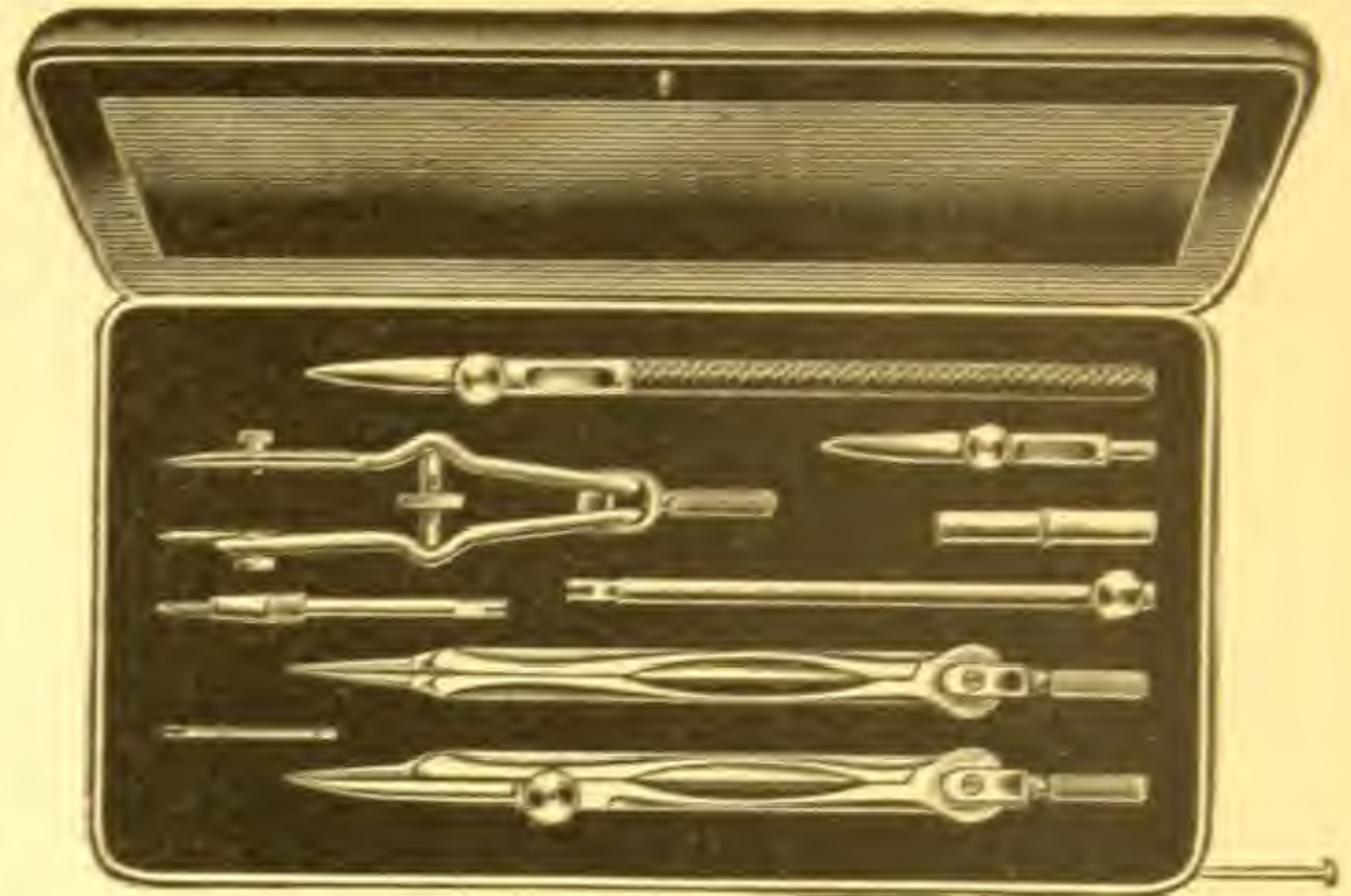
A Perfect Compass for Use in Elementary Schools

F. WEBER CO. PHILADELPHIA
ST. LOUIS BALTIMORE

**NICKEL-PLATED SCHOOL DRAWING INSTRUMENTS
IN SETS**



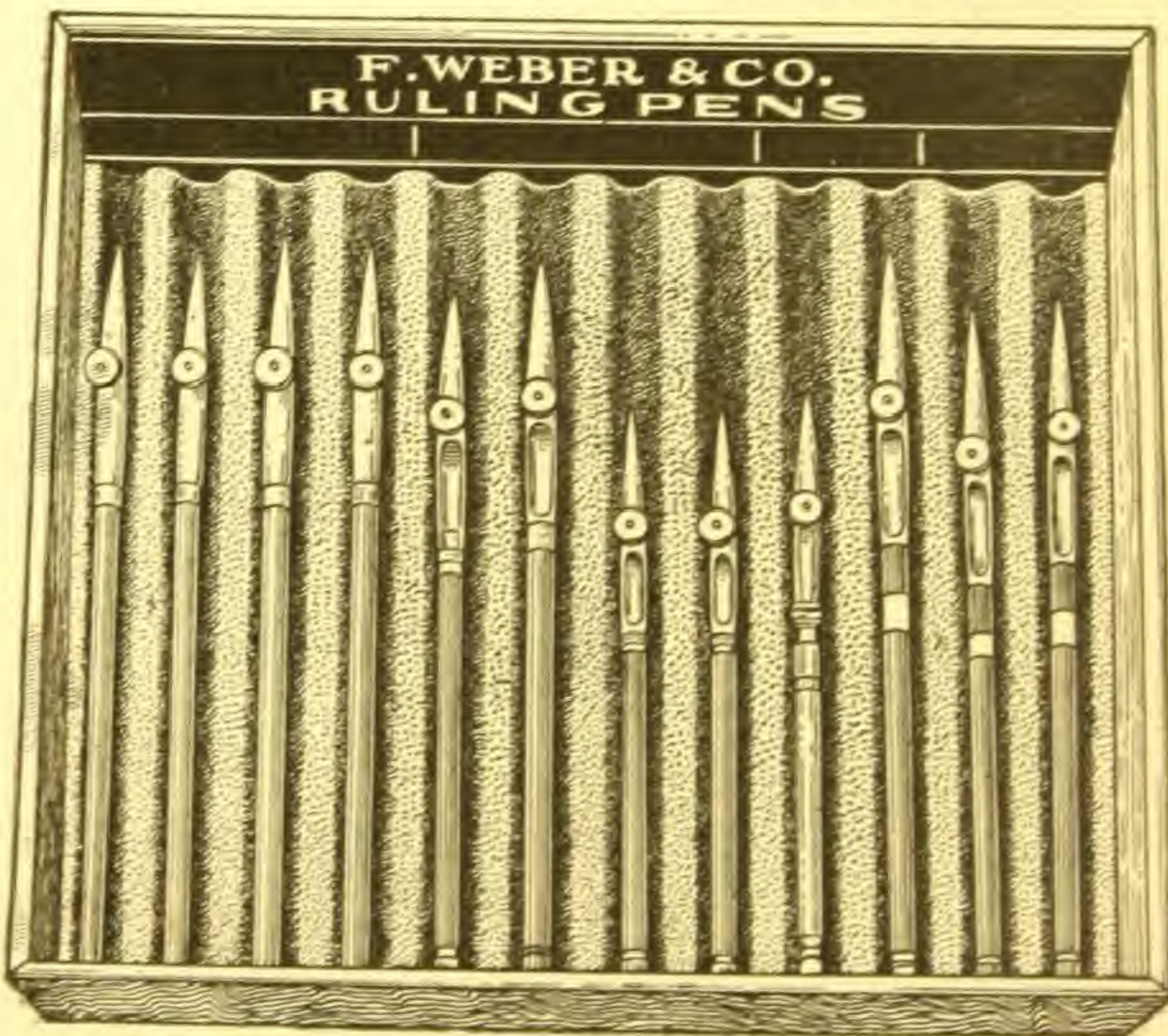
No. 4071



No. 4075

- | | | |
|---------------------------------------|--|-------------|
| <p>No.
4071
4075
4076</p> | <p>Containing Compass, 5 inches, with Pen and Pencil parts, Ruling Pen and Box of Leads, but not rule, triangle and protractor as shown.
Containing Compass, 5 inches, with Pen, Pencil parts and Lengthening Bar, Plain Divider, Ruling Pen, 3½-inch Bow Pen and Box of Leads
Containing same assortment as No. 4075, but with addition of a Bow Pencil</p> | <p>Each</p> |
|---------------------------------------|--|-------------|

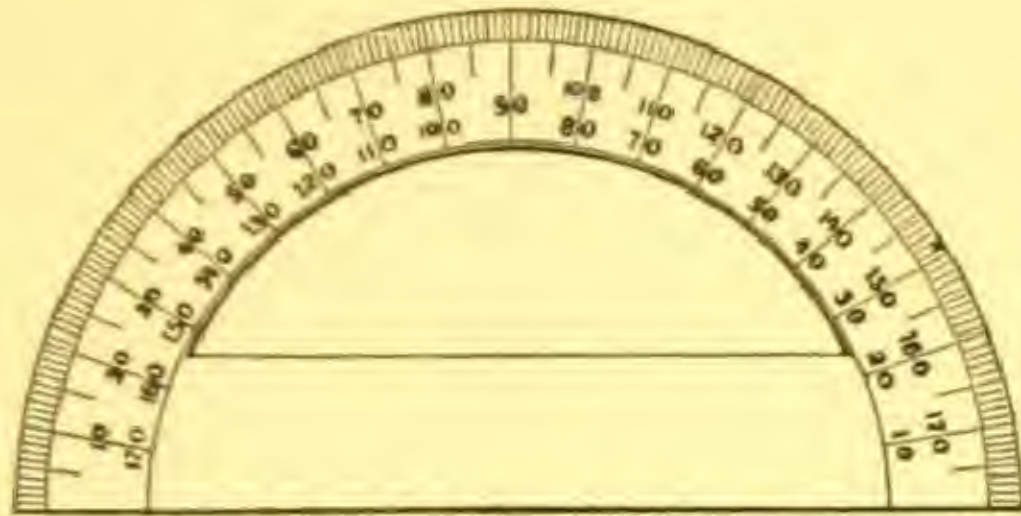
RULING PENS, IN TRAY



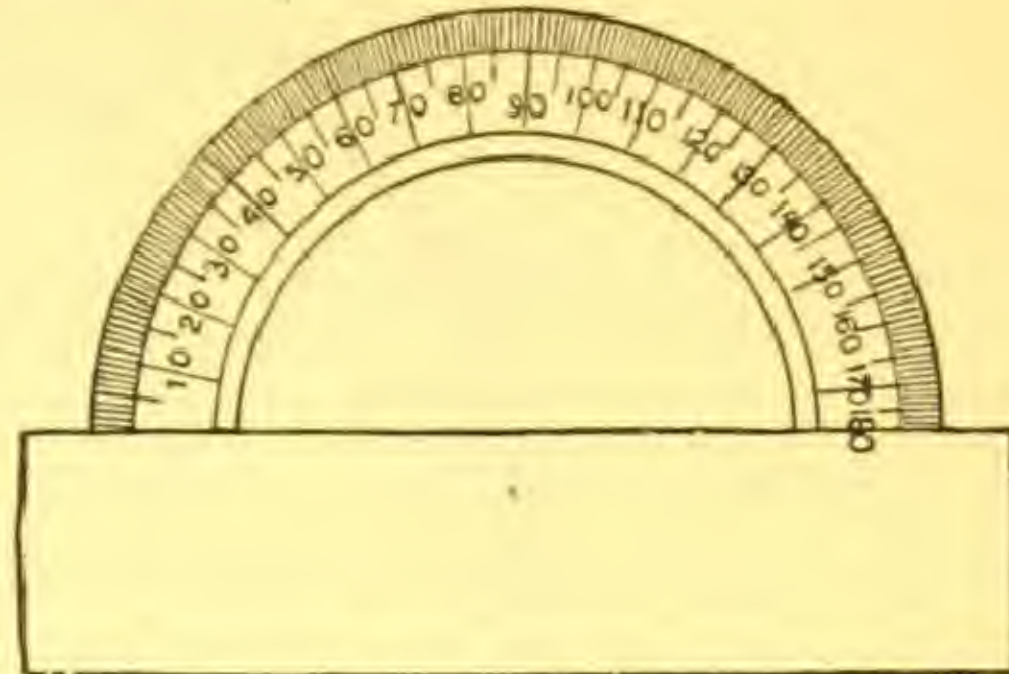
- | | | |
|---------------------|--|-------------|
| <p>No.
4090</p> | <p>Tray, containing 12 Ruling Pens, assorted sizes and quality, at popular prices.
Contains: 1 pen each No. 3760-R, No. 3761-R, No. 3762-R; 2 pens each No. 3860-R, No. 3861-R, No. 3862-R, 3 pens No. 4010. Especially designed for the dealers</p> | <p>Each</p> |
|---------------------|--|-------------|

PROTRACTORS

Metal Protractors

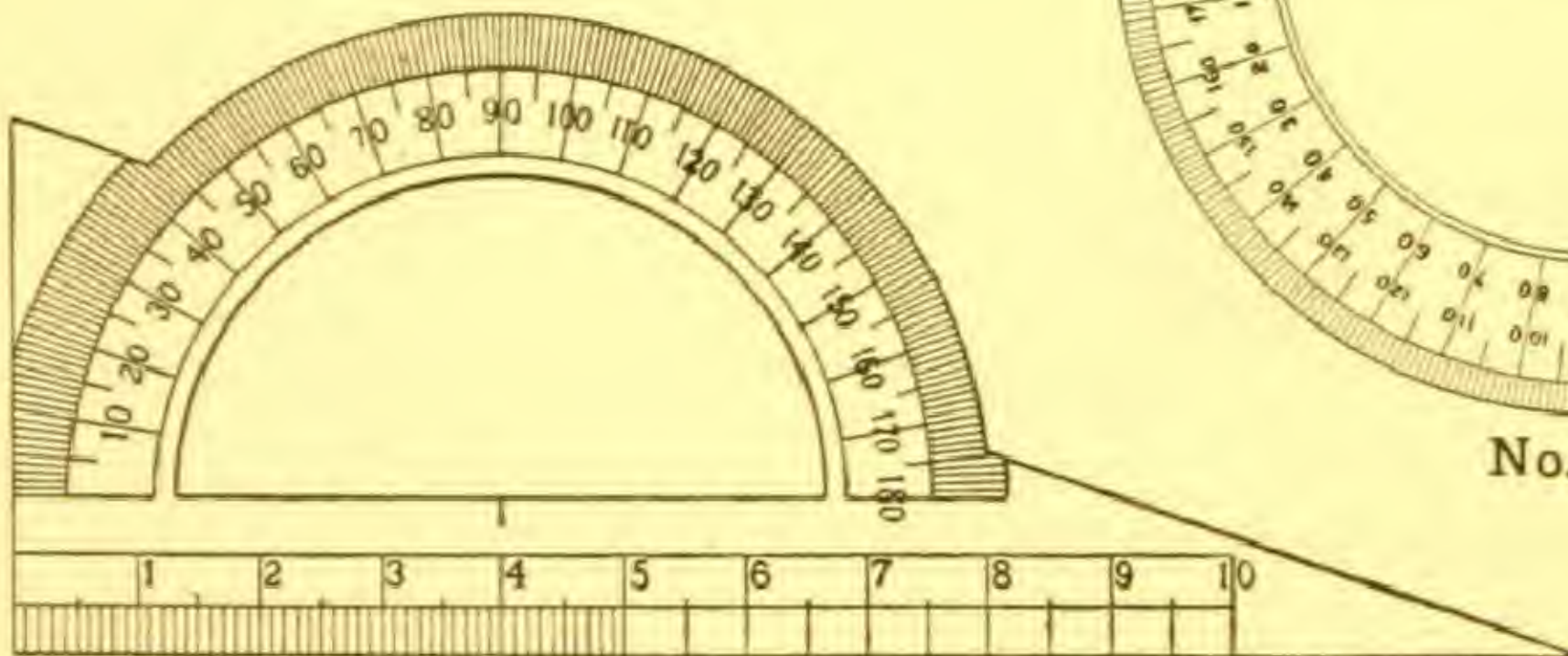


No. 4160/62

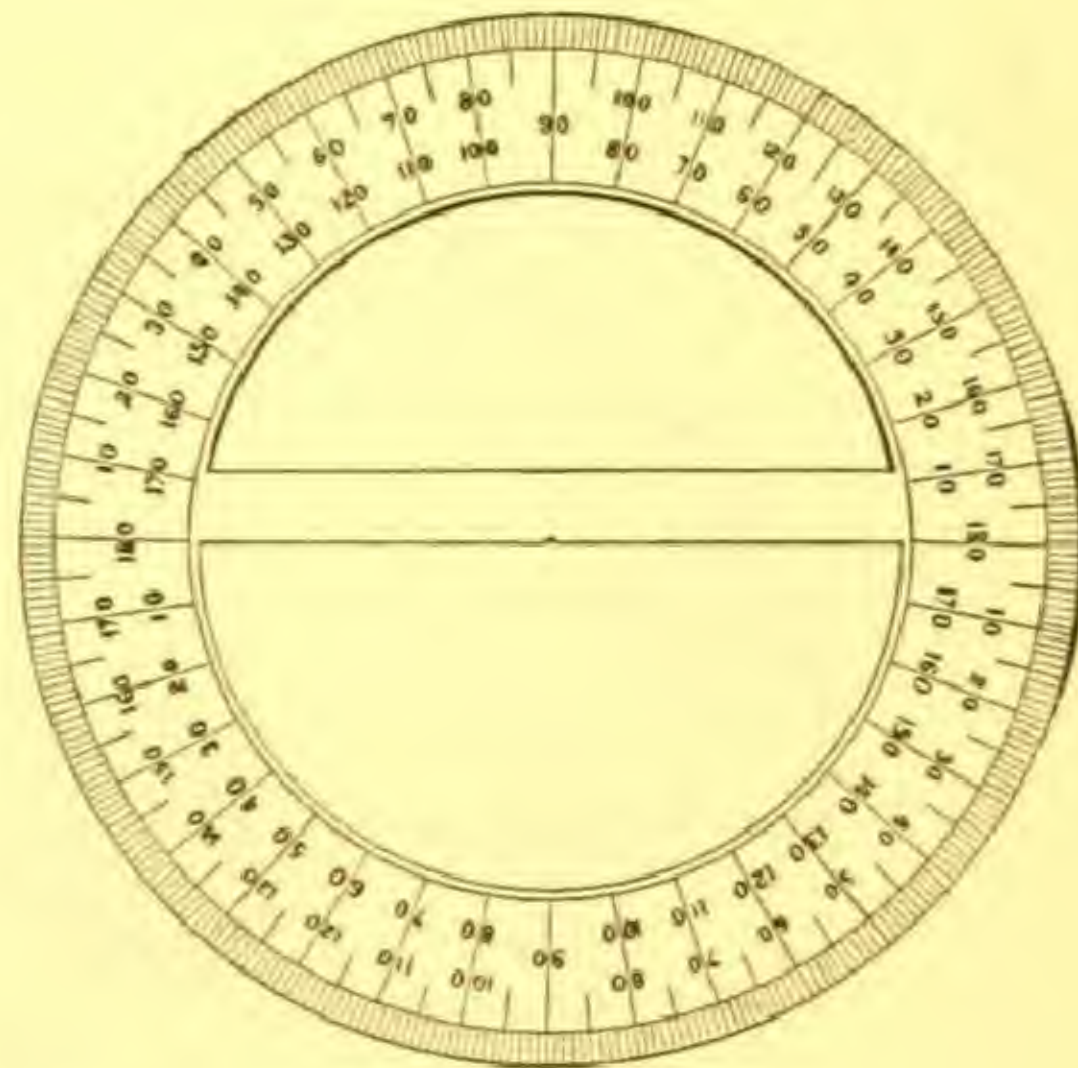


No. 4161/63

No.						Each
4160	Brass (Nickeled)	Half Circle, whole degrees,	3	in.	.....
4161	" (Silvered)	" " " "	2½	"	.....
4162	"	" " " "	3¼	" like No. 4160 ..	.....
4163	"	" " " "	3	in., like No. 4161 ..	.....
4164	Triangle and Protractor, combined	.....			.....
4170	Brass (Fine)	Half Circle, whole degrees,	3½	inches	.....
4171	"	" " " "	5½	"	.....
4172	"	" " " "	6	"	.....
4175	German-Silver	Half Circle, whole degrees,	4½	inches	.....
4176	"	" " " "	5½	"	.....
4177	"	" " " "	6	"	.....
4179	"	" " " "	8	"	.....



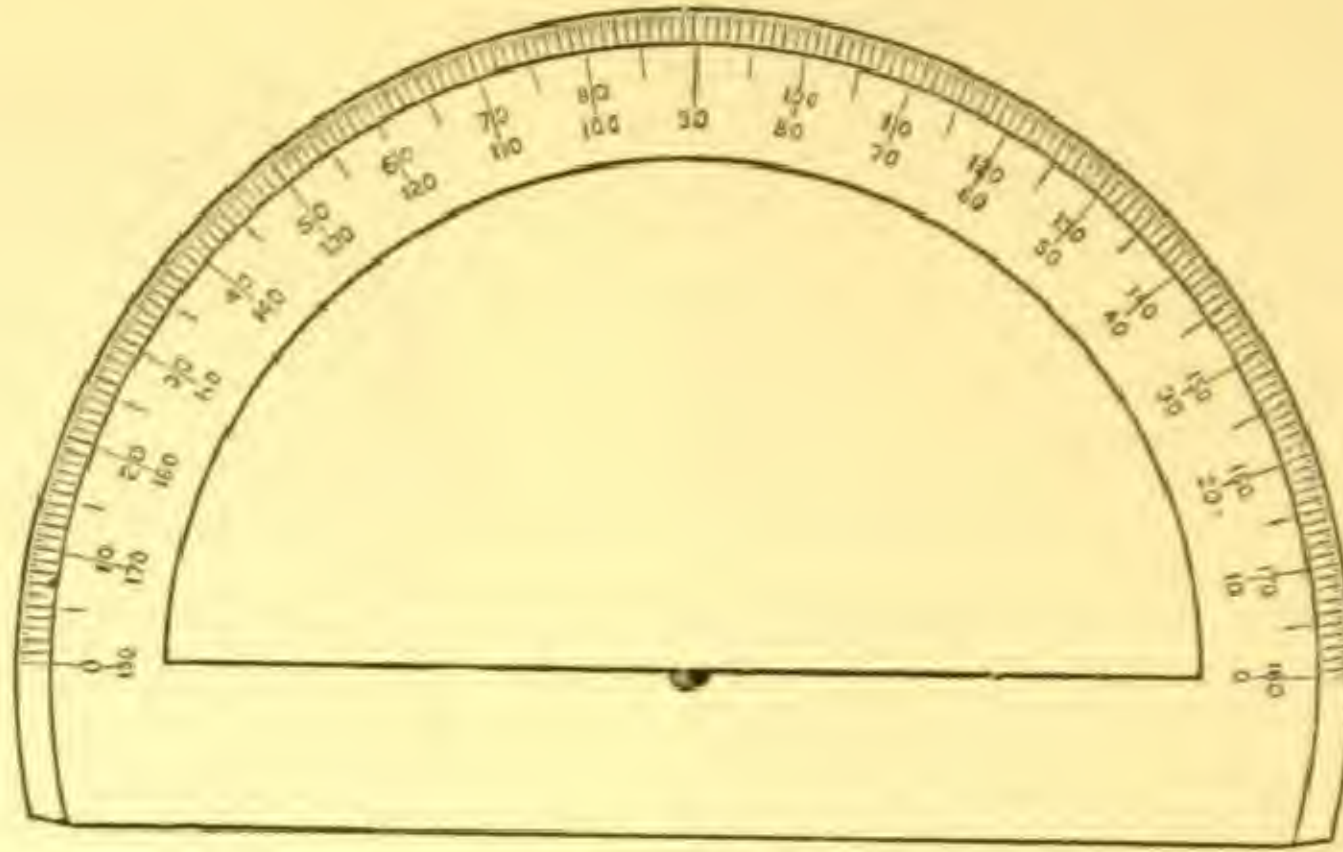
No. 4164



No. 4180

No.						Each
4180	German-Silver	Protractor, Circular, ½ degrees,	5	inches	.....
4181	"	" " " "	6	"	.....
4182	"	" " " "	7	"	.....
4183	"	" " " "	8	"	.....

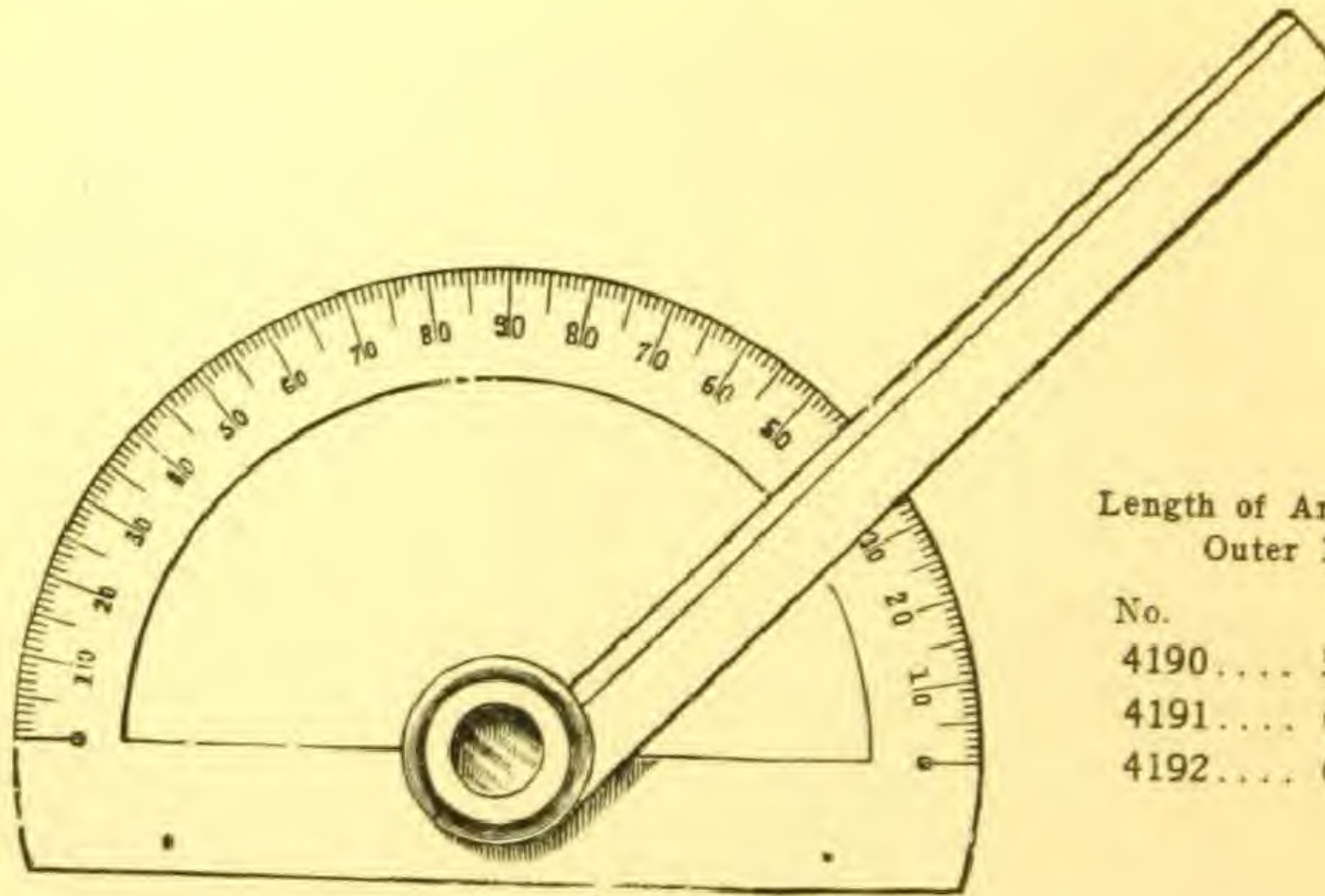
METAL PROTRACTORS (Continued)



No. 4185

Semi-Circular, Center on Inner Edge

No.		Each
4185	German-Silver Protractor (extra fine), $\frac{1}{2}$ degrees, 5 inches	.....
4186	" " " " $\frac{1}{2}$ " 6 "	.....
4188	" " " " $\frac{1}{4}$ " 8 "	.....
4189	" " " " $\frac{1}{4}$ " 10 "	.....



No. 4190

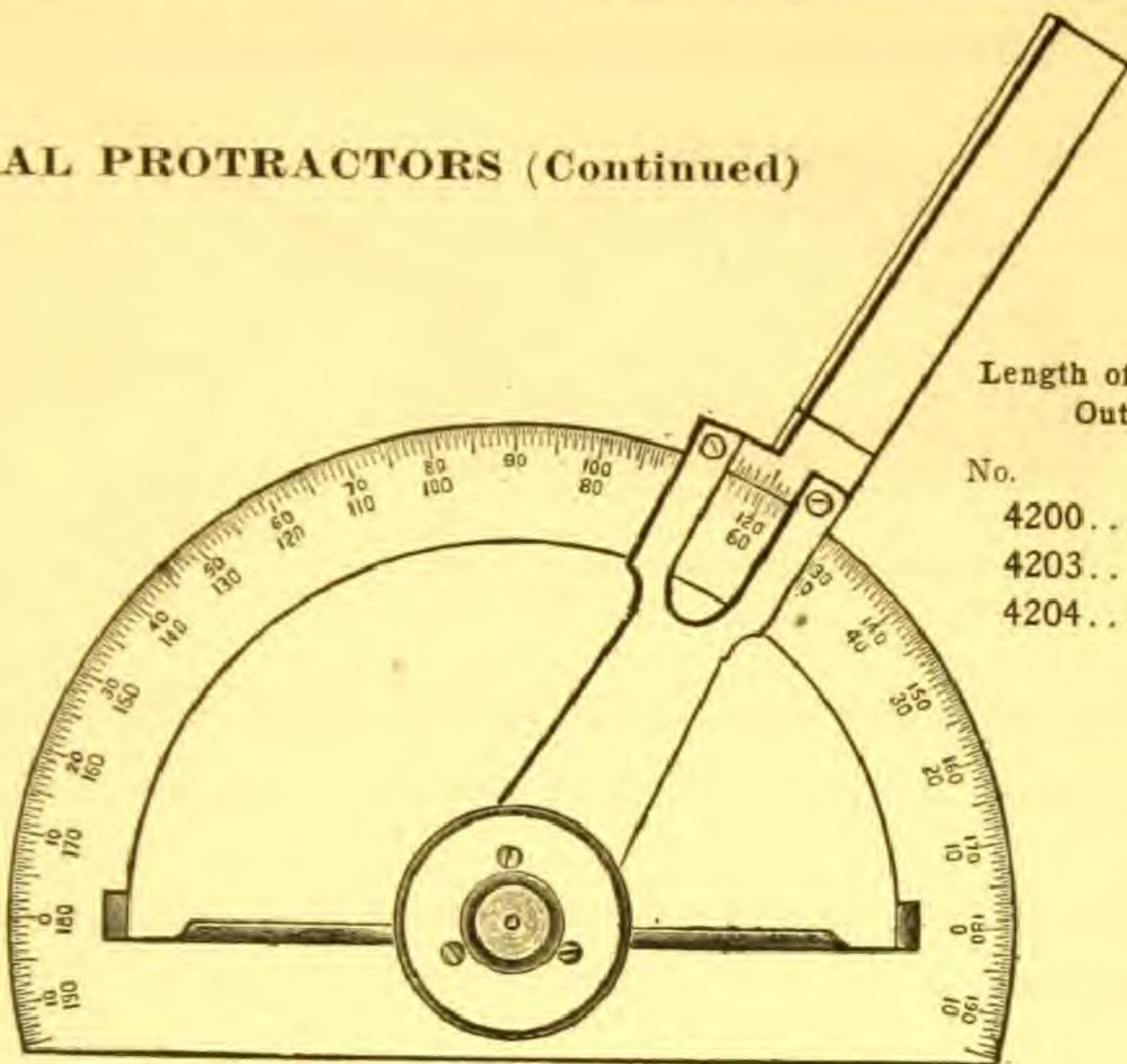
Semi-Circular, with Movable Arm and Horn Centre

No.		Each
4190	German-Silver Protractor, $\frac{1}{2}$ degrees, 5 inches	.....
4191	" " " " $\frac{1}{2}$ " 6 "	.....
4192	" " " " $\frac{1}{2}$ " 7 "	.....
Polished Mahogany Cases for Nos. 4190 4191 4192		
Each,		

Length of Arm Beyond
Outer Edge

No.	
4190	5 inches
4191	6 "
4192	6 $\frac{1}{2}$ "

METAL PROTRACTORS (Continued)



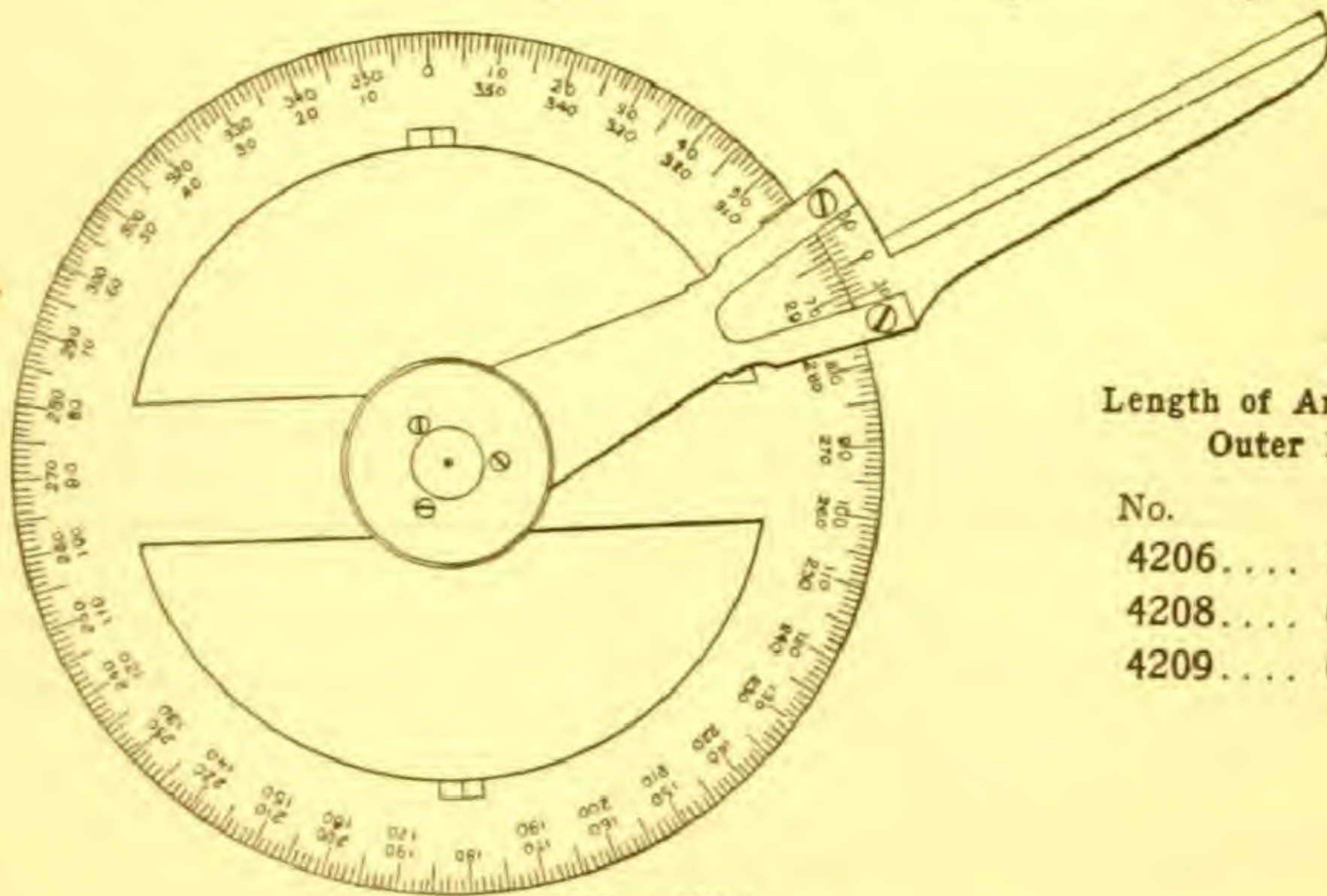
Length of Arm Beyond
Outer Edge

No.	
4200....	5½ inches
4203....	6 "
4204....	6½ "

No. 4200

Semi-Circular, with Arm and Vernier

No.									Each
4200	German-Silver	Protractor,	½	degrees,	reading to 3	minutes,	5½	in...	
4203	"	"	¼	"	"	"	1	"	8 "
4204	"	"	¼	"	"	"	1	"	10 "



Length of Arm Beyond
Outer Edge

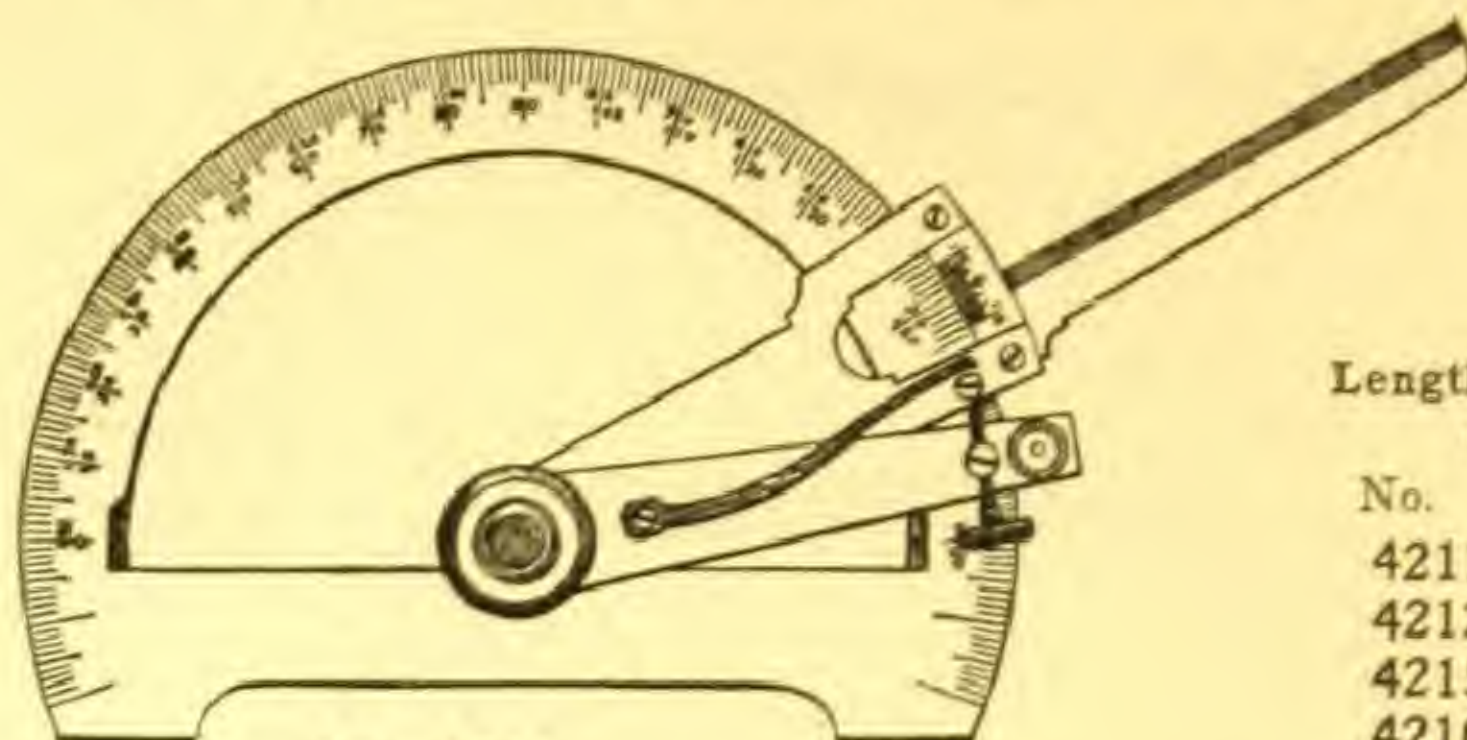
No.	
4206....	5½ inches
4208....	6 "
4209....	6½ "

No. 4206

Circular, with Arm and Vernier

No.										Each
4206	German-Silver	Protractor,	½	degrees,	reading to 3	minutes,	5½	in...		
4208	"	"	¼	"	"	"	1	"	8 "	
4209	"	"	¼	"	"	"	1	"	10 "	
	Polished Mahogany Cases for Nos. 4200 4203 4204 4206 4208 4209									
	Each.....									

METAL PROTRACTORS (Continued)



No. 4211

Length of Arm Beyond
Outer Edge

No.	Length of Arm Beyond Outer Edge
4211....	6 inches
4212....	6½ "
4215....	6 "
4216....	6½ "

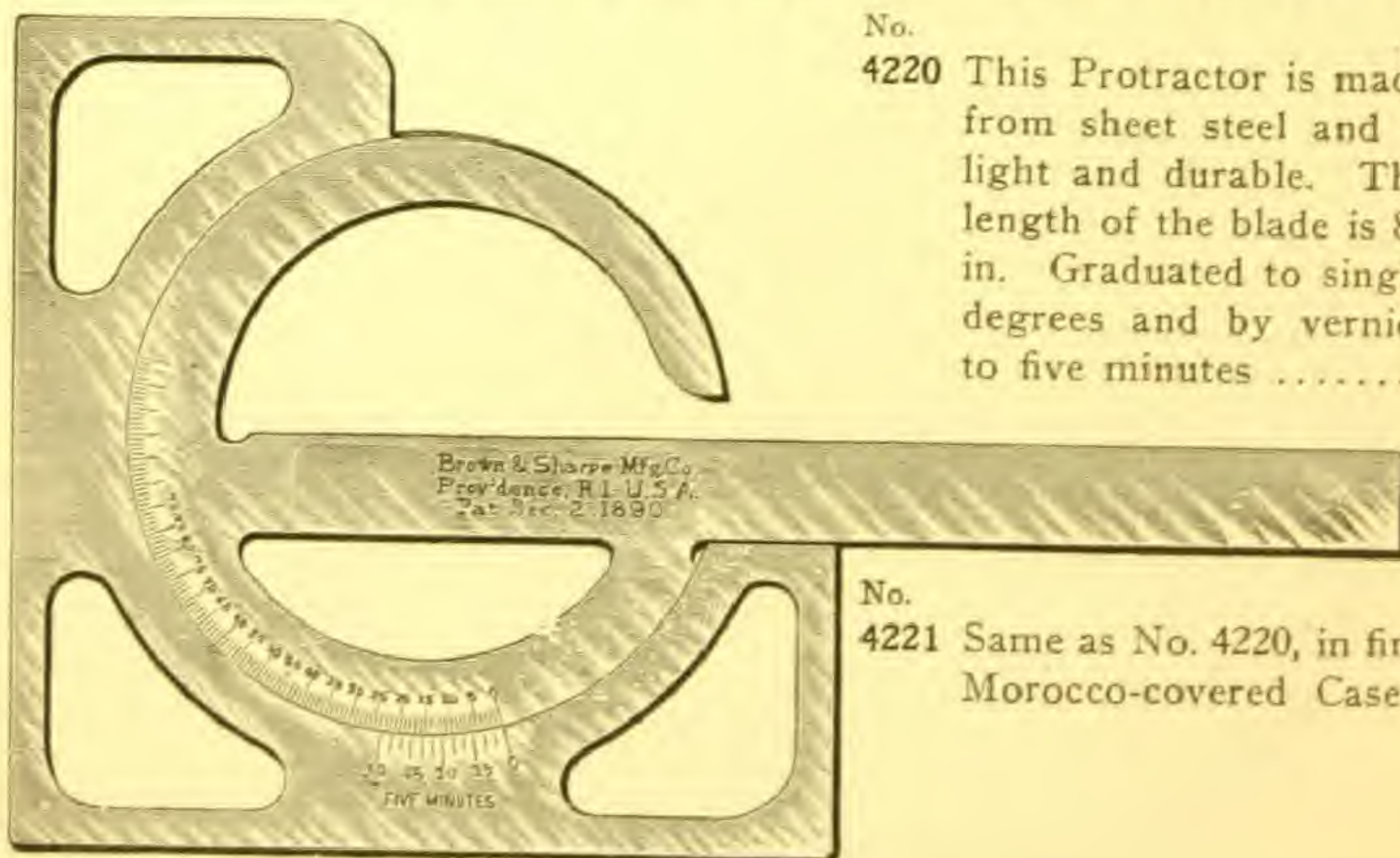
Semi-Circular, with Arm, Vernier and Micrometer Adjustment

No.	Description	Each
4211	German-Silver Protractor, ½ degrees, reading to 1 minute, 8 in...	
4212	" " " ½ " " " " 1 " 10 "	

Circular, with Arm, Vernier and Micrometer Adjustment

4215	German-Silver Protractor, ½ degrees, reading to 1 minute, 8 in...
4216	" " " ½ " " " " 1 " 10 "
	Polished Mahogany Cases for Nos. 4211 4212 4215 4216
	Each

DRAUGHTSMEN'S STEEL PROTRACTOR



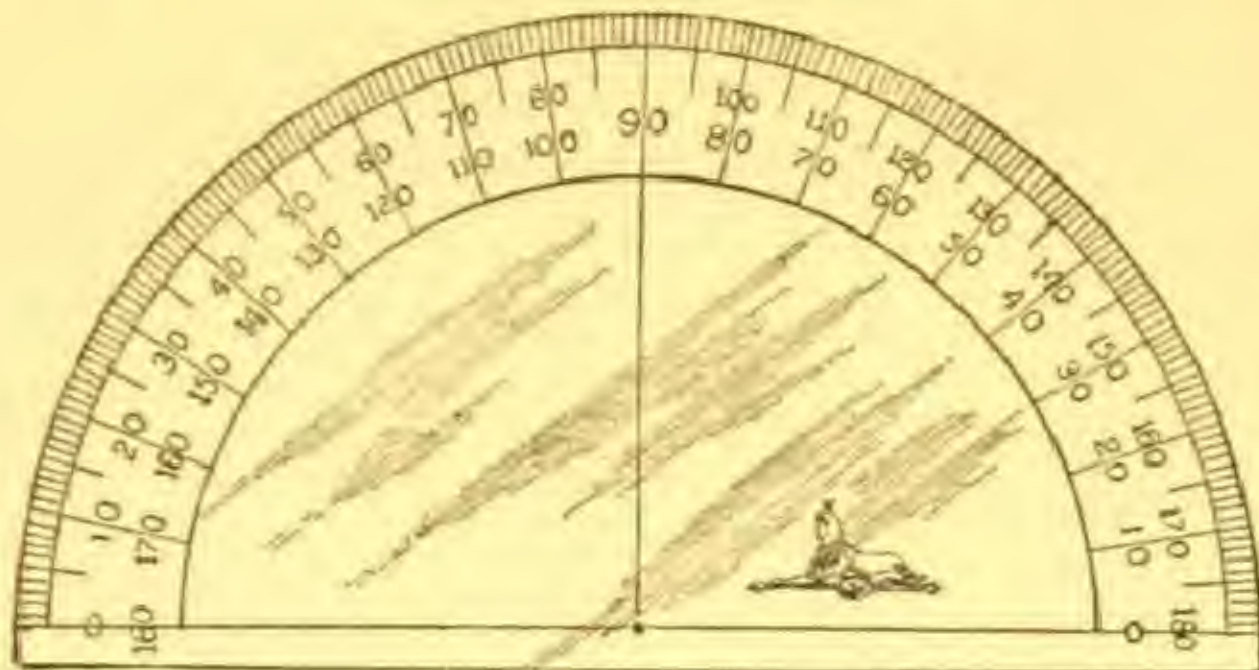
No. 4220

No. 4220 This Protractor is made from sheet steel and is light and durable. The length of the blade is 8½ in. Graduated to single degrees and by vernier to five minutes

No. 4221 Same as No. 4220, in fine Morocco-covered Case..

This Protractor can be quickly set to any angle. It can be used either side up and on either of the two outside edges of the frame. Advantageously used in dividing circles, transferring angles, or laying off given angles, without resetting, on either side of a line. It forms a convenient extension of a T-square, and frequently takes the place of 45-degree and 60-degree angles.

TRANSPARENT CELLULOID PROTRACTORS

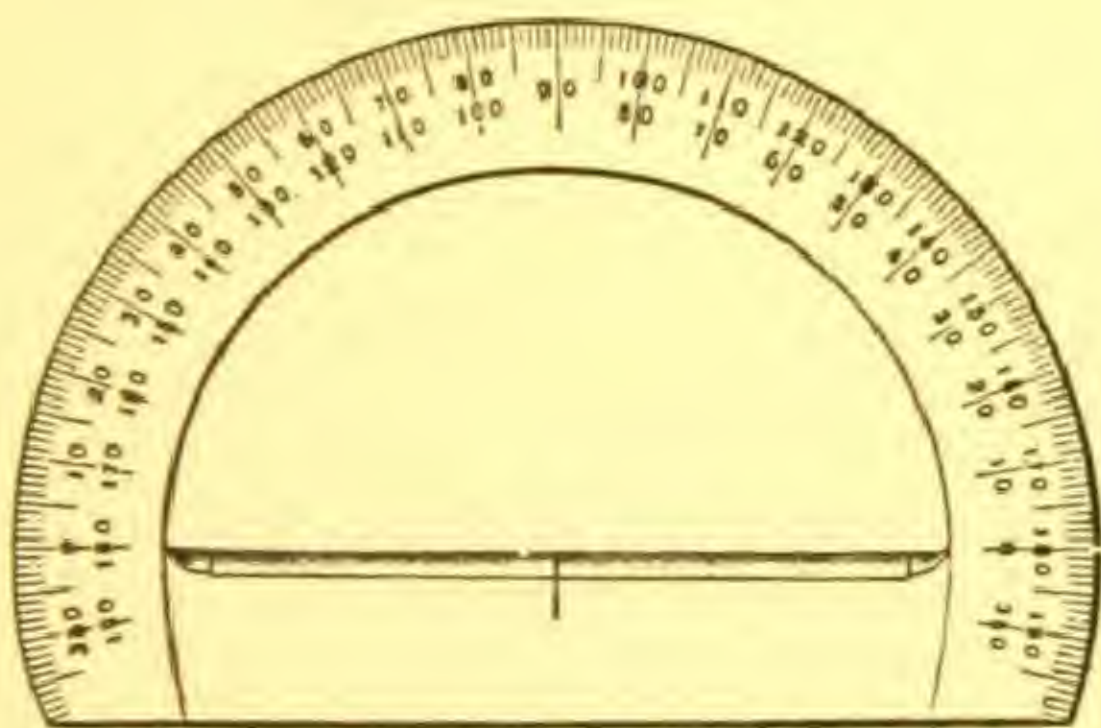


No. 4225

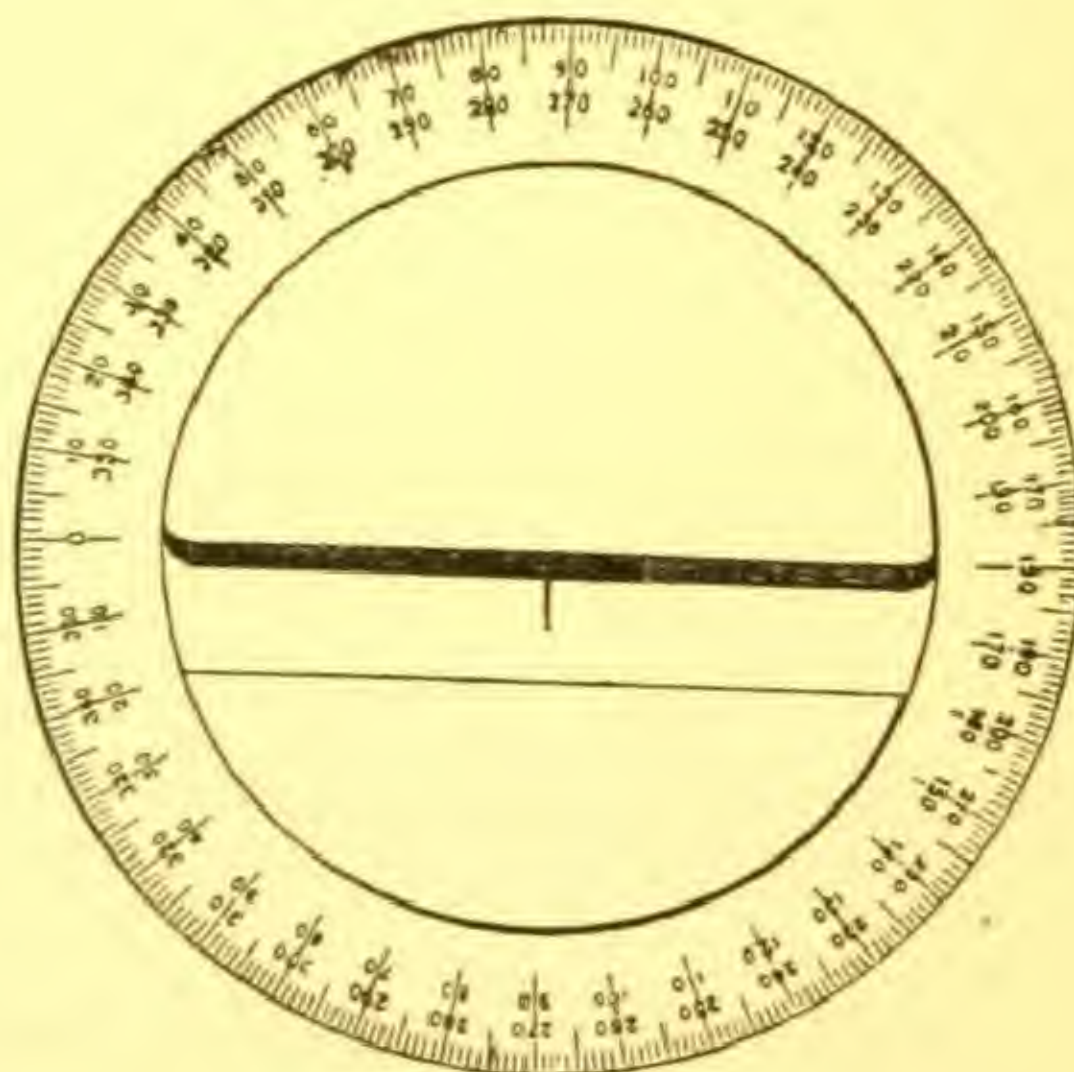
The graduations of these Celluloid Protractors are etched in on the side facing the drawing, and the celluloid being perfectly transparent, they afford a most accurate reading of the degrees.

No.							Each
4224	Celluloid Protractor, transparent, Half Circle,				$\frac{1}{2}$ degrees, 4 inches..		
4225	"	"	"	"	" 5 "	..	
4226	"	"	"	"	" 6 "	..	
4227	"	"	"	"	" 7 "	..	
4228	"	"	"	"	" 8 "	..	
4229	"	"	"	"	" 9 "	..	
4230	"	"	"	Full Circle,	" 6 "	..	

EXTRA HEAVY BEVELED-EDGE CELLULOID PROTRACTORS



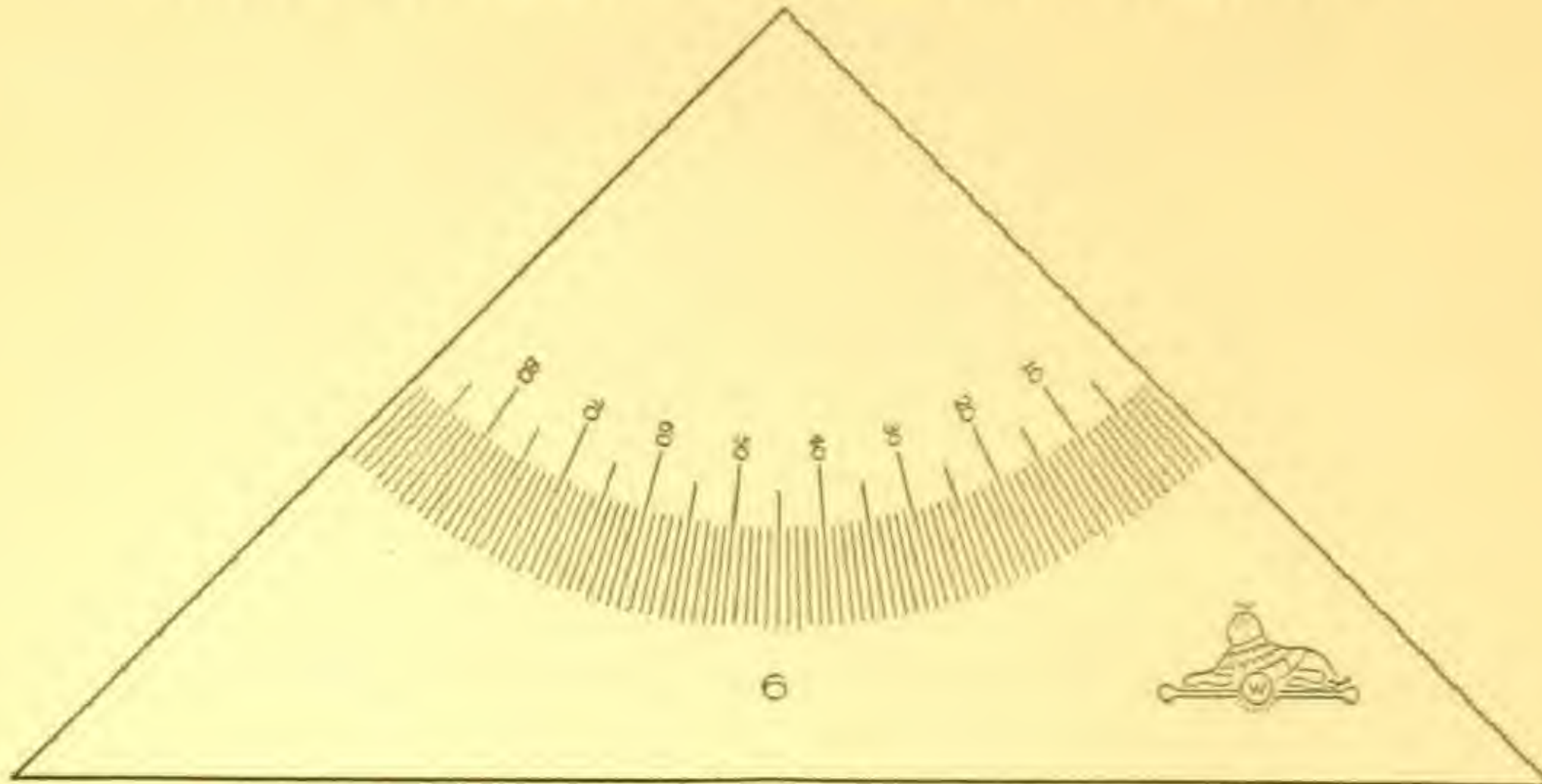
No. 4227 $\frac{1}{2}$



No. 4230 $\frac{1}{2}$

No.							Each
4226 $\frac{1}{2}$	Celluloid Protractor, trans., Half Circle,				$\frac{1}{2}$ degrees, beveled edge, 6 in.,		
4228 $\frac{1}{2}$	"	"	"	"	" 8 "	"	
4230 $\frac{1}{2}$	"	"	"	Full	" 6 "	"	
4231 $\frac{1}{2}$	"	"	"	"	" 8 "	"	
4232 $\frac{1}{2}$	"	"	"	"	" 10 "	"	

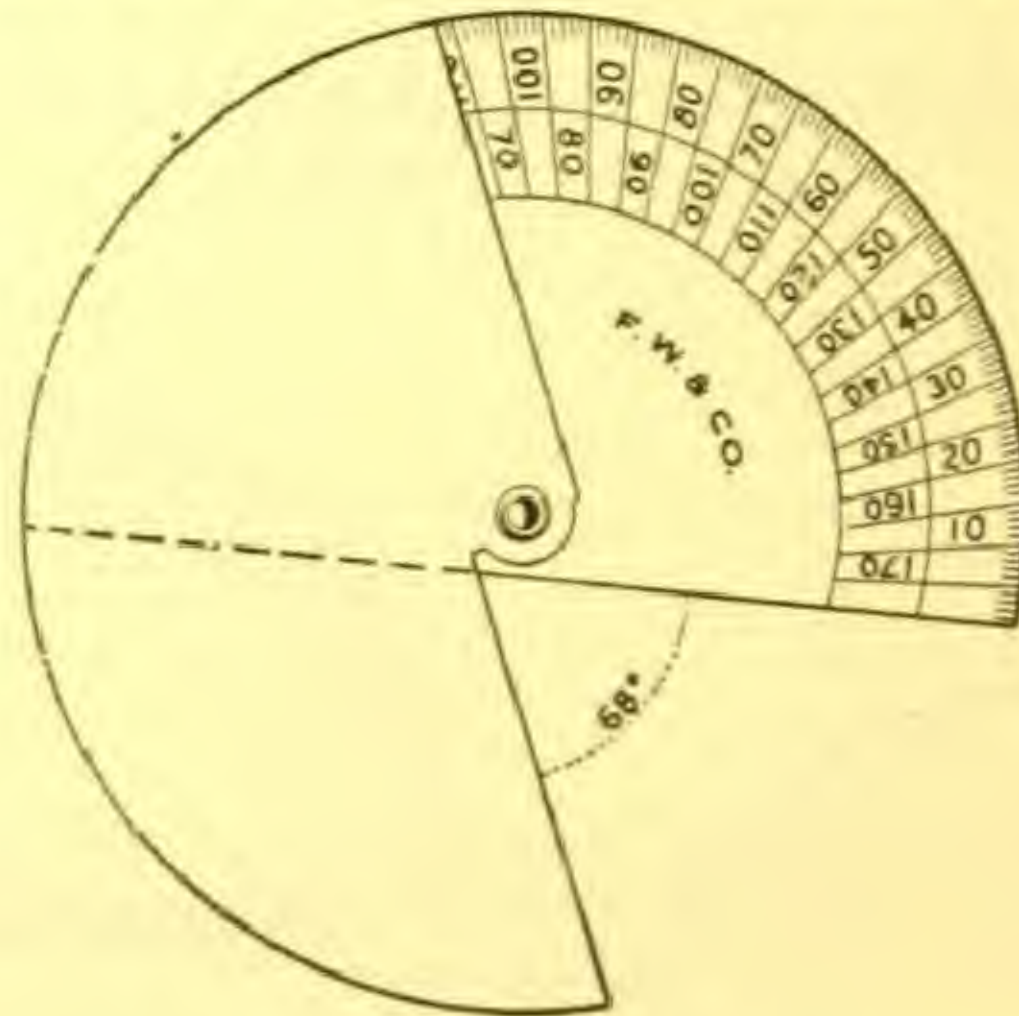
CELLULOID TRIANGLE PROTRACTORS



No. 4238

- | | | | | | | | | | | |
|------|--------------------------------|---------------|----------|---------------|-----------|----|----------|---|----|------|
| No. | | | | | | | | | | Each |
| 4238 | Celluloid Triangle Protractor, | $\frac{1}{2}$ | degrees, | 5-inch | Triangle, | 45 | degrees, | | | |
| 4239 | " | " | " | $\frac{1}{2}$ | " | 6 | " | " | 45 | " |

"SPHINX" PATENT ADJUSTABLE PROTRACTOR



No. 4242

- | | | | | | | | | | | | | | | |
|------|--|---|---------|-----|-----------|--------|-----|--------------|------|------|------|----|---------|-------|
| No. | | | | | | | | | | Each | | | | |
| 4242 | "Sphinx" Patent Adjustable Bristol Board Protractor, | 5 | inches. | For | measuring | angles | and | transferring | from | one | plan | to | another | |

PAPER PROTRACTORS

- | | | | | | | | | | | |
|------|----------------------------------|---|------------|---------------|-------|----|---------|--------|---------|--------|
| No. | | | | | | | | | | Each |
| 4244 | Paper Protractor, Semi-circular, | 5 | in. diam., | $\frac{1}{2}$ | deg., | on | bristol | board, | | |
| 4245 | " | " | " | 8 | " | " | " | " | paper | ..... |
| 4246 | " | " | " | 8 | " | " | " | " | bristol | board, |
| 4247 | " | " | " | 14 | " | " | " | " | paper | ..... |
| 4248 | " | " | " | 14 | " | " | " | " | bristol | board, |
| 4249 | " | " | " | 14 | " | " | " | " | tracing | paper, |

For Protractor Scales, see pages 254 and 255.

**RIEFLER PRECISION ELLIPSOGRAPHS
COMBINED**

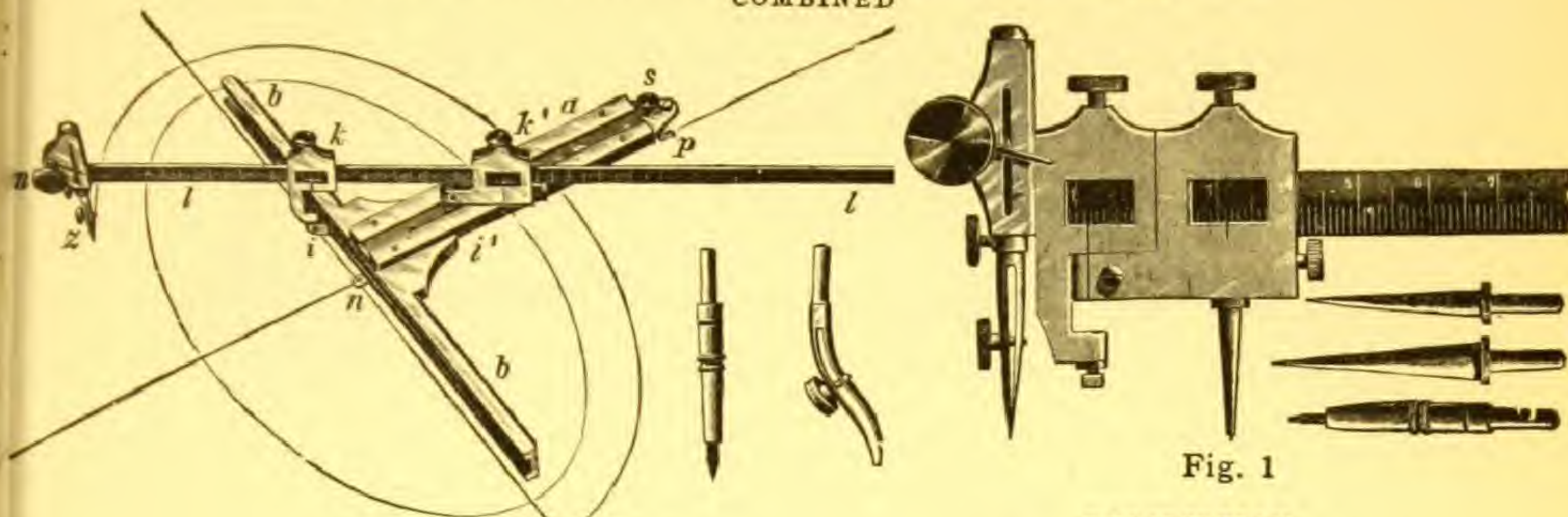


Fig. 1

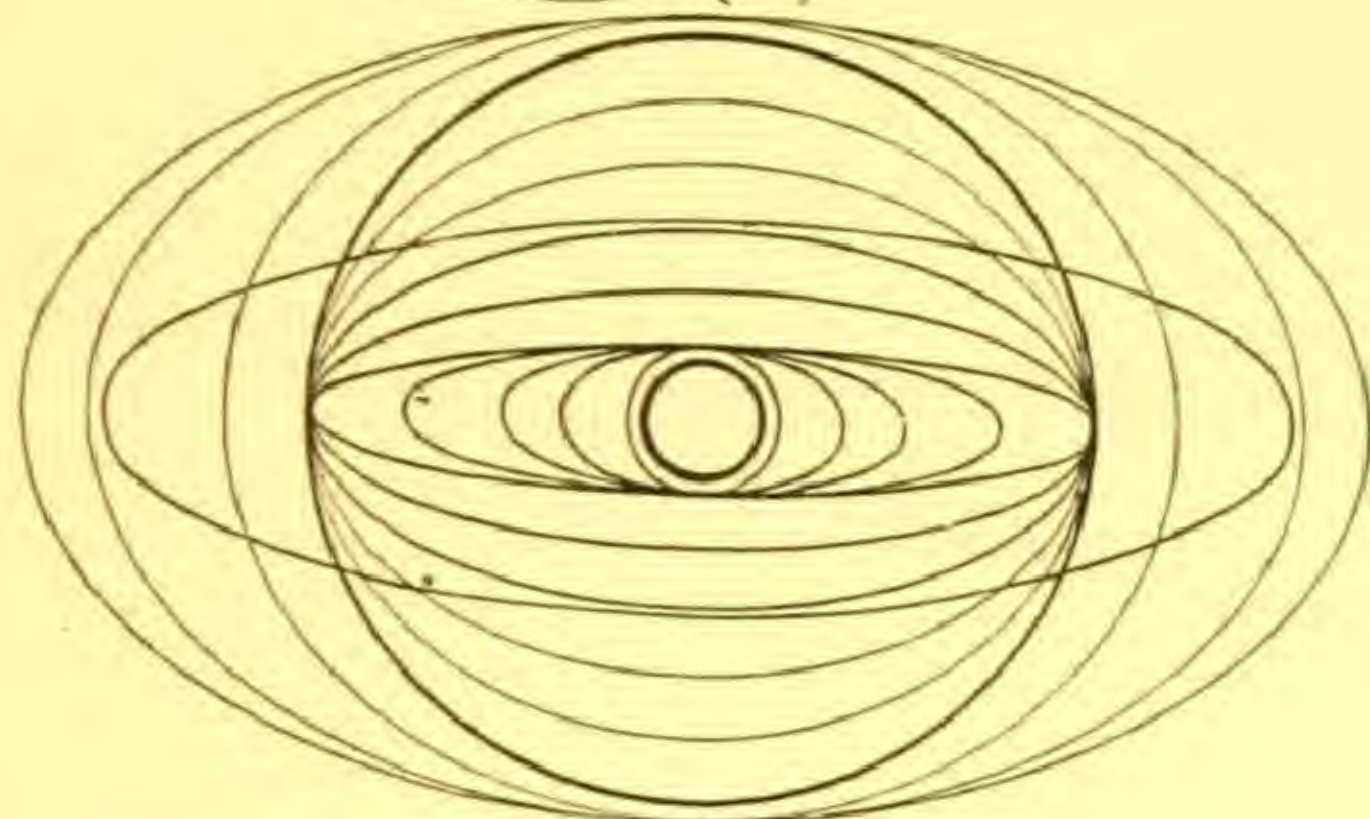


Fig. 2

DESCRIPTION

The apparatus consists of two main parts, the frame and the beam compass. The former forms a T with slots in both arms in which the clamps i and i1 slide; these hold the beam l-l with pen or pencil z; it is divided and can be adjusted in the clamps and secured with the screws k and k1; the frame can be separated in two parts a and b for keeping in a case.

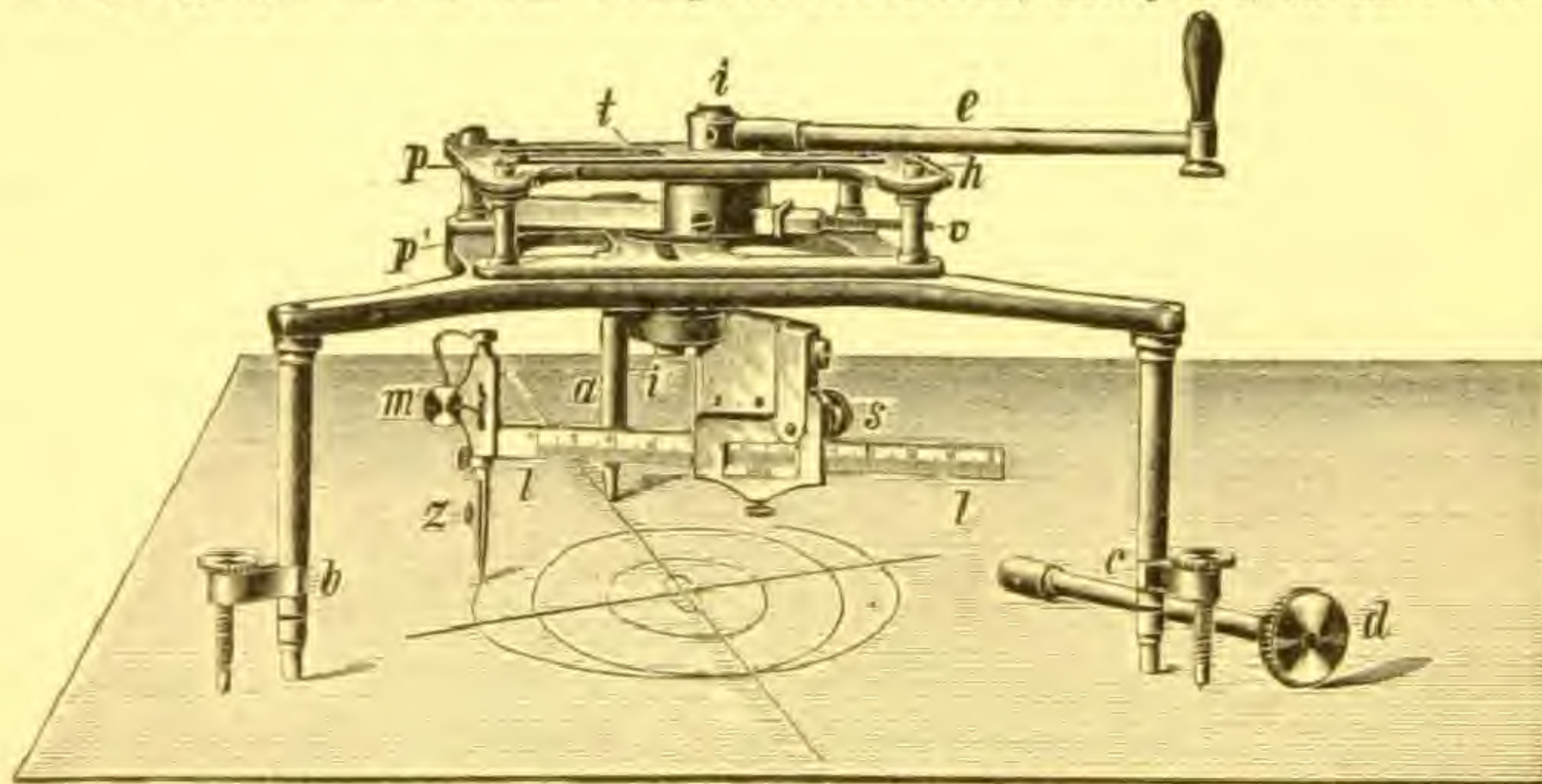
For use, the frame is set and screwed together and the middle part at n set in the centre of the intended ellipse, the front edge of the arm b-b to cover exactly the major axis; then secure in position by screwing down s till needle point of the same pierces the paper;

adjust the beam l in clamp i to the length of minor axis and secure with screw k; then adjust beam in clamp i1 to the length of major axis, adding 20 mm. to the same, the axis of this clamp being so much nearer to the drawing point, and secure with screw k1; set pen or pencil z to correct height by means of screw m and draw one-half of the ellipse; after this, lift drawing point z, release screw p, reverse the instrument by swinging it 180 degrees around point n, reset screw p and drawing point z, and draw other half.

The instrument permits to draw all kinds of ellipses and circles, from 10 to 560 mm. major diameter; the pen with bent point to be used for ellipses of less than 22 mm. diameter.

Fig. 1 shows the Beam Compass alone. Fig. 2 shows some examples.

No. 4250 Ellipsograph and Beam Compass combined, complete, in case Each

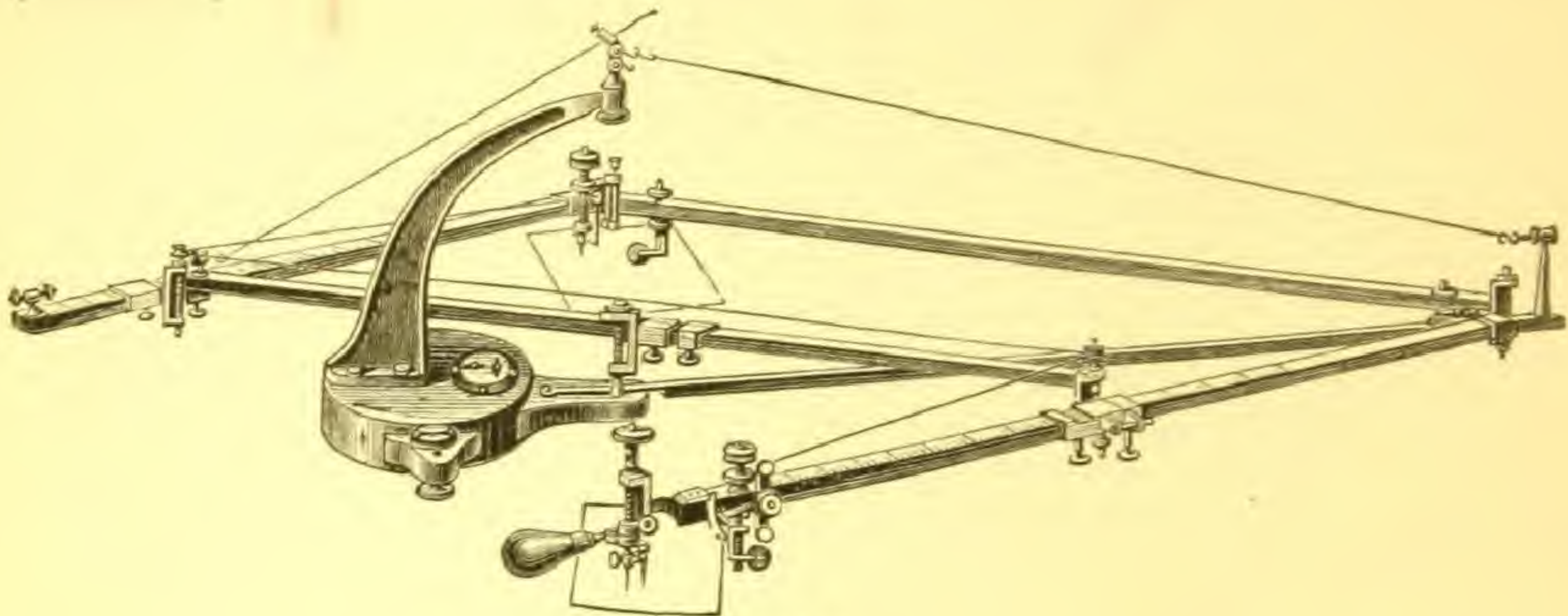


No. 4251 Improved Riefler Ellipsograph for Circles and Ellipses. Ellipses and circles are drawn with one operation.

After setting the major and minor axis to desired sizes, complete ellipse or circle is drawn by turning lever e one revolution. Ellipses having major axis from 0-22 cm. (0-8 5/8 in.) and minor axis from 0-7 cm. (0-2 3/4 in.) can be drawn. Graduated in centimeters and millimeters with vernier reading to tenths of millimeters. Supplied with pen and pencil attachments for paper and needle point for metal. Complete in hardwood case, nickle-plated handle, lock and key. Each,

PRECISION PANTOGRAPHS

GENUINE OTT PANTOGRAPHS



No. 4260

Pantograph, suspended, made of square, hollow, nicked brass tubes, divided in millimeters, with verniers on the beveled sides for setting the instrument to $\frac{1}{20}$ millimeter scale, and micrometer movement for adjusting the proportions. For reducing and enlarging in all proportions, from $\frac{1}{20}$ to $\frac{2}{1}$. It is also arranged that by exchanging pole and drawing pencil it can be used for $\frac{1}{1}$ proportion or copying in the original size. The instrument is then held freely, swinging by means of the diagonal supporting bar and can then be used also on etching ground by removing the roller on the drawing point. The joints run on cone-shaped steel pivots, to assure an accurate and easy movement. The standard is provided with 2 set-screws and spirit-level to adjust the instrument to a horizontal position, with convenient controlling arrangement. In polished wooden case, with lock and handle.

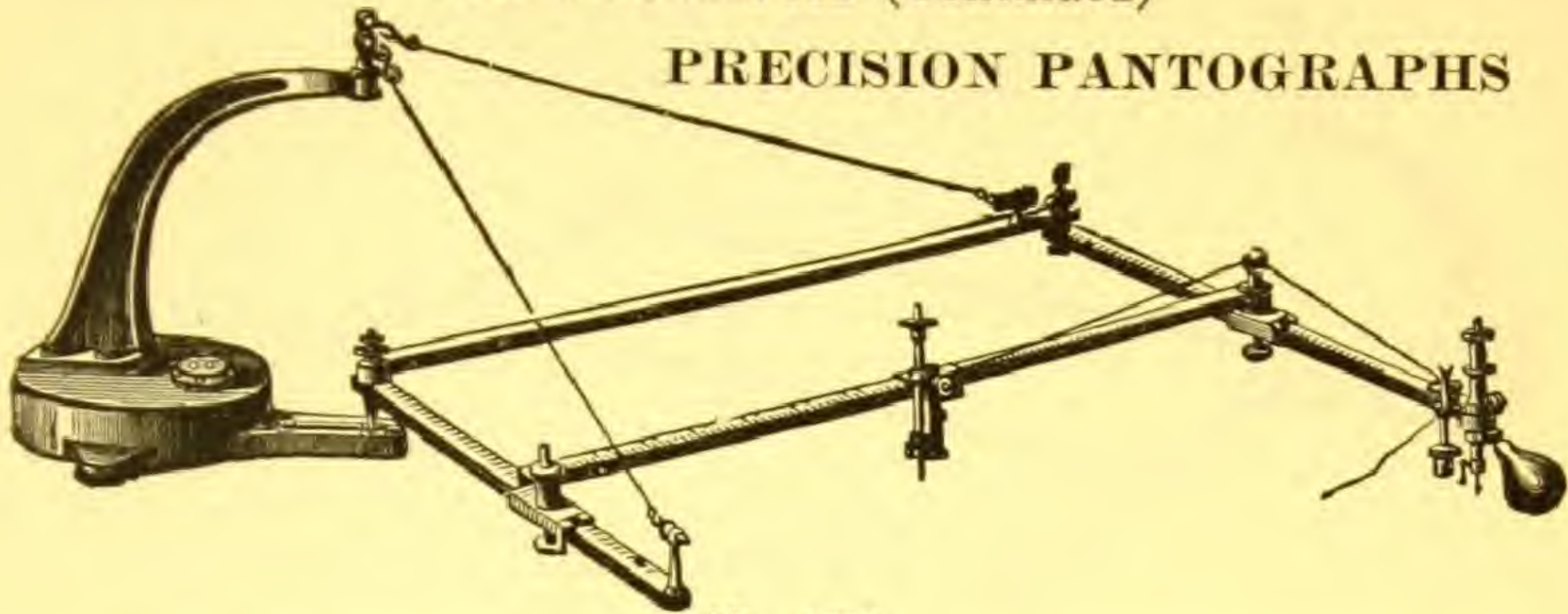
No.		Each
4260	Length of arms, $37\frac{1}{2}$ inches (96 cm.)	
4261	Same as 4260, but with clamping base and standard (No 4264), instead of weight base	

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

PANTOGRAPHS (Continued)

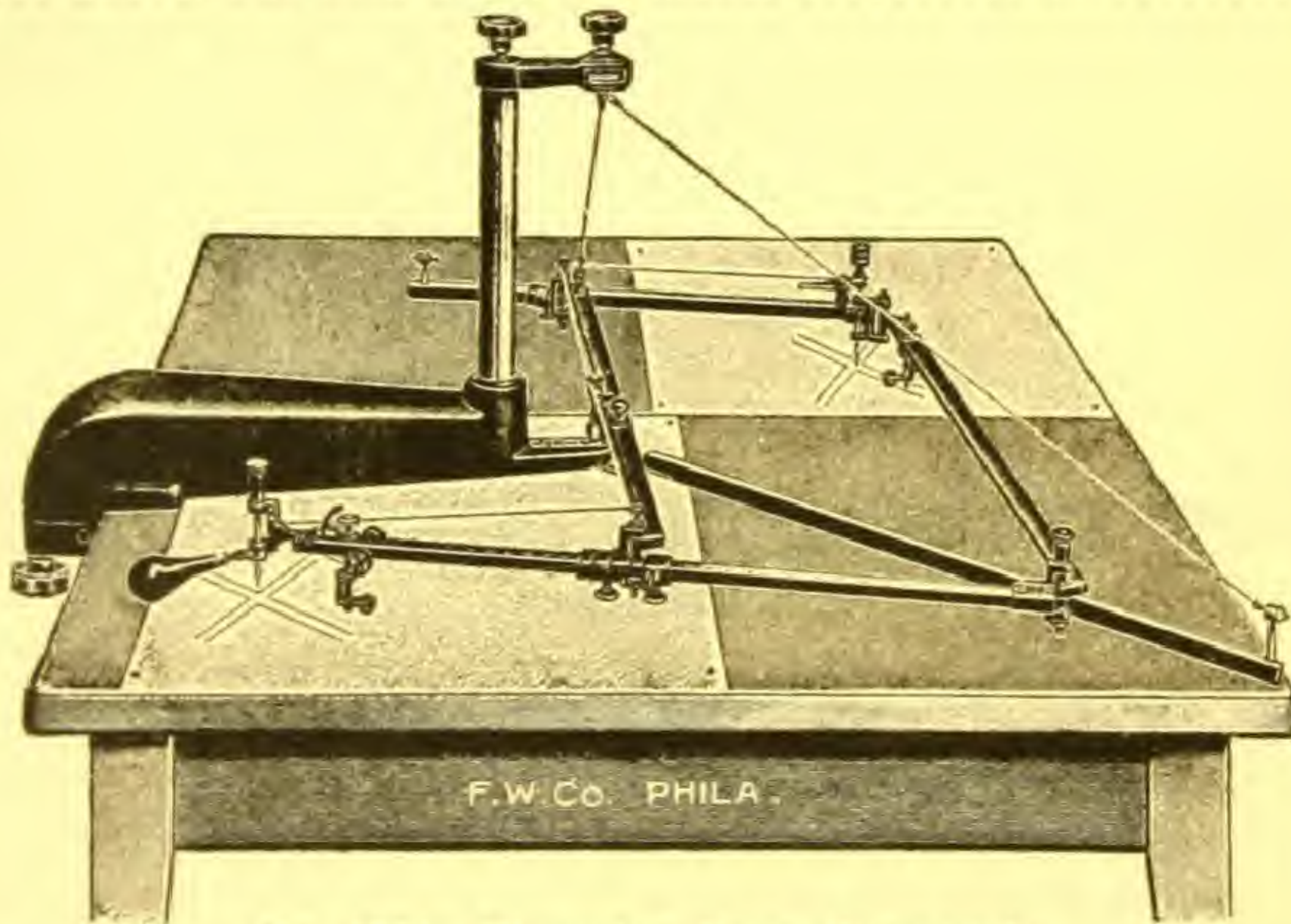
PRECISION PANTOGRAPHS



No. 4262

Pantograph, suspended, made of square, hollow, nickel-brass tubes, divided in millimeters. The edges of the slides beveled to allow proportions to be adjusted without verniers and micrometer movement. For reducing and enlarging in all proportions from $\frac{1}{20}$ to $\frac{1}{2}$. The joints run on cone-shaped steel pivots, to insure an accurate and easy movement; simple control; no screws on the standard. In polished wooden case, with lock and handle. Each

4262/33	Length of arms, 33 inches (84 cm.)	
4262/38	Length of arms, 37½ inches (96 cm.)	
4263/33	Same as No. 4262/33, but with clamping base and standard (No. 4264), instead of weight base; length of arms, 33 inches	
4263/38	As above, but with arms, 37½ inches	



No. 4264—Clamping Base, Separately

The above illustration shows the clamping type of weight or base and standard for pantographs Nos. 4260 and 4262. This base is preferred by a number of engineers, and can be furnished separately for instruments already in use at each.

The instruments can be furnished with this type base in place of the regular base, as shown in the illustrations of the respective instruments, see Nos. 4261 and 4263.

Note.—Pantographs Nos. 4260 and 4262 are furnished with a Tracing Point, a Dotting Needle, a Lead Pencil Slide and a Reverse Dotting Needle; 3 or 4 Brass Weights to weigh down the needle and lead pencil; a small Set Level and Instructions for use.

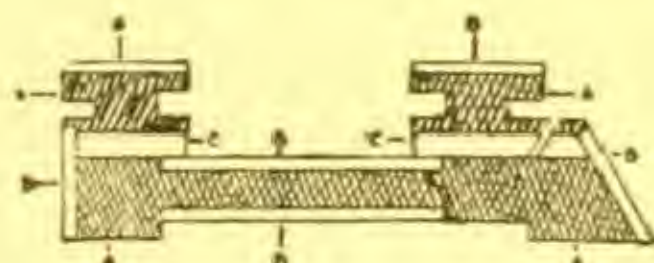
Slide Rules

THE SLIDE RULE

With the aid of a slide rule, arithmetical, algebraic and trigonometrical problems may be solved more easily and rapidly and with much less chance of error than by ordinary calculation.

The principle involved in the slide rule is the graphic representation of logarithmic values, but a knowledge of logarithms is not required for the successful manipulation of the rule. The principles which must be familiar are few and very simple and easily mastered with a little practice.

Our "Sphinx Improved" Slide Rule embodies great improvements. It is made of the very best, well-seasoned, built-up mahogany or pearwood stock, with white celluloid facings. The graduations are all **engine divided**, clearly and accurately cut, and being on a white background **very legible**. The main improvement, however, is the construction of the stock or body of the rule. The rules constructed as formerly with celluloid facing on the inside of groove only, are always liable to warp, with climatic changes. In our Improved Sphinx Slide



Rule this drawback is entirely overcome by covering the two faces of the stock with celluloid, as shown in above cut. This eliminates all liability of the rule to warp under atmospheric changes.

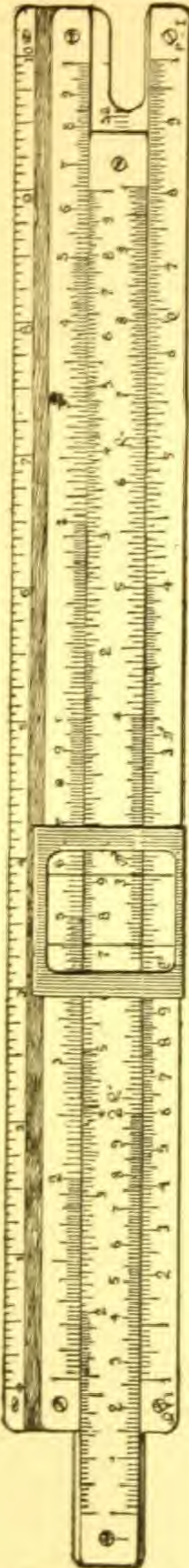
The above cut illustrates the **construction** of the Sphinx Slide Rule. A is the wood stock, B, the celluloid facing.

AUTOMATIC ADJUSTMENT

One of the principal features of the "Sphinx" and other F. W. Co. slide rules is the automatic adjustment, by means of which bothersome adjustments are entirely eliminated.

Briefly described, the adjustment, which is very simple, consists in a series of strong, flat steel springs (in 10-inch rules, usually three), connecting the two sides of the stock, which has been severed in two, lengthwise, directly under the slide, the entire length of the rule. To insure perfect rigidity, the two pieces are also held together, and in place, by a strip of heavy celluloid, secured on the underside of the stock. The table of constants is attached to this strip of celluloid.

The steel springs are so adjusted as to take up, or compensate any contraction or expansion of the rule, due to climatical changes. Thus, we have a slide rule; completely accommodating itself under all conditions and a slide rule, which can be absolutely relied upon at all times and at all places.



The "Sphinx"
(Simple) Slide
Rule

Illustrating Nos.
4281 to 4284-A,
inclusive.

SLIDE RULES (Continued)

F. W. CO.'S "SPHINX" IMPROVED
SLIDE RULES

The Stocks Are Made of Thoroughly Seasoned and Selected
Hardwood, with White Celluloid Facing

5-INCH RULE

- | | | |
|------|---|------|
| No. | | Each |
| 4277 | F. W. Co.'s "Sphinx" Improved Slide Rule, 5-inch, engine divided, divisions on white facings, glass indicator with single line, in case, with directions, | |

Note.—This rule has the accuracy of the regular 10-inch rule. For closer description refer to No. 4286.

10-INCH RULE

- | | |
|------|---|
| 4281 | F. W. Co.'s "Sphinx" Improved Slide Rule, 10-inch, engine divided, divisions on white facings, glass indicator with single hairline, in case, with directions |
|------|---|

15-INCH RULE

- | | |
|------|---|
| 4283 | F. W. Co.'s "Sphinx" Improved Slide Rule, 15-inch, engine divided, divisions on white facings, glass indicator with single hairline, in case, with directions |
|------|---|

20- and 24-INCH RULES

- | | |
|--------|---|
| 4284 | F. W. Co.'s "Sphinx" Improved Slide Rule, 20-inch, engine divided, divisions on white facings, glass indicator with single hairline, in case, with directions |
| 4284-A | 24-inch |

"STUDENTS'" SLIDE RULE

- | | |
|--------|---|
| 4281-5 | Like No. 4281, engine divided. Very accurate, and has cursor with aluminum frame and single hairline, but without celluloid facings |
|--------|---|

SLIDE RULES (Continued)

SPHINX "MANIPHASE" SLIDE RULE

For general engineering practice, for college work, field work and usual commercial uses where quick and reasonably accurate readings are necessary, the Sphinx "Maniphase" is unsurpassed. On account of its comparative simplicity, the rule may be used with great facility, even by one unacquainted with the use of logarithms with very little practice, while at the same time, it is designed to perform several more than the usual number of operations required of a slide rule. The two edges of the rule are provided with an inch scale and a centimeter scale, respectively, which scales are quite convenient for general office use.

This rule, in addition to the usual operations of multiplication, division, squares and square roots, etc., is designed for the solution of problems involving cubes, cube roots and many higher powers and roots, logarithmic computations and for solving problems involving the product of three factors with one setting of the cursor.

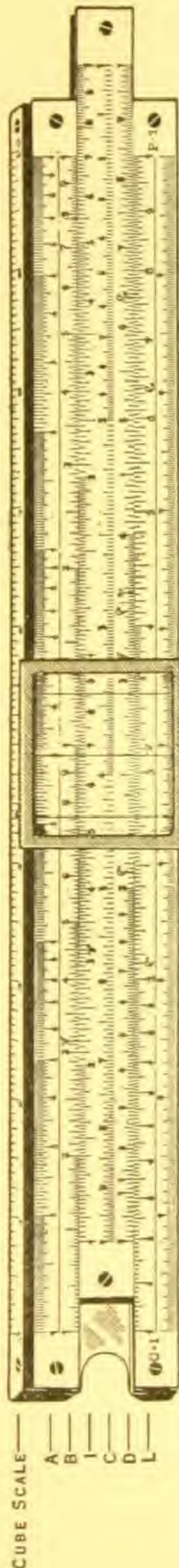
The cursor of the "Sphinx" Rule is also of a newer type, being wider than the ordinary cursor and also being provided with three hairlines instead of one. With these three hairlines it is possible to determine at one setting, the area of a circle of given diameter, or the diameter of a circle of given area.

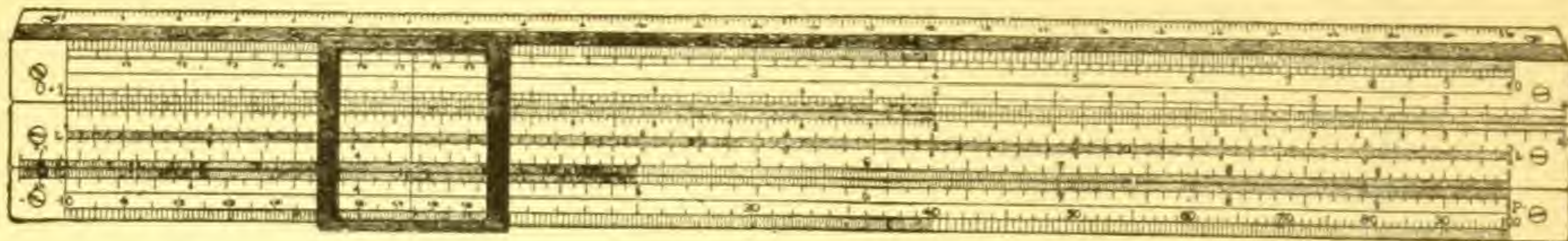
This arrangement of the cursor also gives a clearer reading and avoids the annoyance of the index figures being covered up by the metal parts of the cursor. The hairlines are also made different in color, so as not to become confusing.

Price

No.		Each
4288	"Sphinx" Maniphase Slide Rule, 10-inch, engine divided, divisions on white facings, glass indicator with three hairlines, in imitation leather case, with directions	
4288-A	"Sphinx" Maniphase, same as No. 4288, but 6 inches long, double hairlines on cursor. Finely graduated and reads as accurately as the 10-inch rule, in imitation leather case	
4288½	"Sphinx" Maniphase Slide Rule, 20 inches long ..	

Note.—The "Sphinx" Maniphase Slide Rule has proven itself a favorite among engineers and the profession generally.




F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S
B A L T I M O R E
SLIDE RULES (Continued)
THE "PRECISION" SLIDE RULE

No. 4289

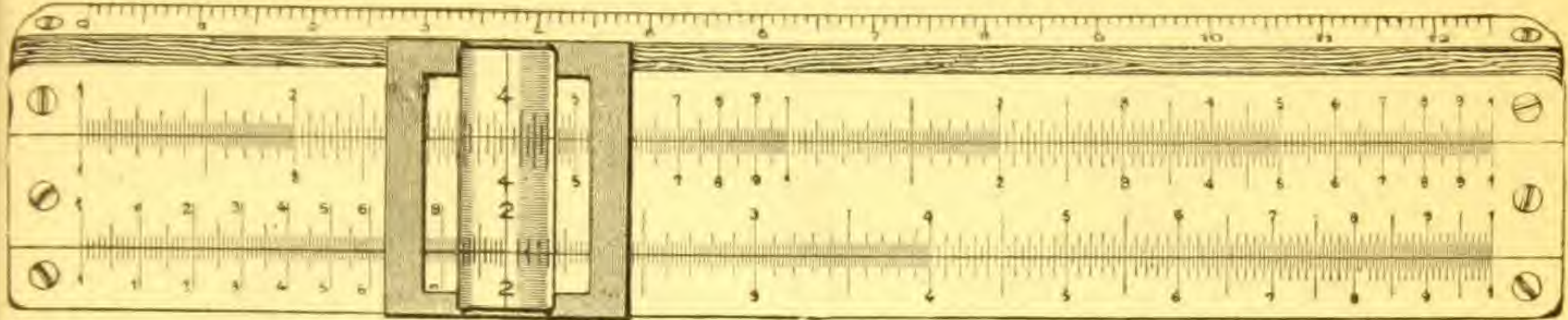
The mean error in the product of two factors, calculated with the scales **A** and **B** (in which the length of the logarithmic unit is 12.5 cm.), lies between about 0.12—0.08% of the result. The latter accuracy, however, can be obtained only by careful practice and long use of the instrument. For many purposes, greater accuracy is required, especially in the calculation of complex expression, where the repeated addition and subtraction of lengths has to be made without reading the intermediate results; and for various purposes in practical surveying, e. g., checking triangulation, balancing of errors, and the calculation of areas.

To satisfy these requirements, a slide rule has been made, which allows of a considerably greater accuracy in the result. With fairly rapid use and with an exact knowledge of the instrument, an error of 0.03% in the result, with two factors, will not generally be exceeded. This increase in accuracy is obtained by making the scale length of the logarithmic unit equal to 50 cm. instead of 12.5 or 25 cm. The scale is, however, not made in one length of 50 cm., but in two lengths of 25 cm. each, so that the rule is convenient for setting and reading, while preserving the size of a pocket instrument; also in order that the harmful effect of expansion and warping, which becomes more appreciable in long rules, shall not impair the accuracy of the instrument. All the other scales, including those on the back of the slide, are based on the scale length of 50 cm.; so that all calculations with this slide rule have a uniform and considerably greater degree of accuracy than those made with the ordinary slide rule. It is, therefore, called the "Precision" Slide Rule.

At first sight, the arrangement may appear difficult to follow; but as soon as some familiarity with the instrument has been acquired, it is seen that on account of the arrangement of the scales, not only does the slide rule become more intelligible, but the increase in accuracy which can be obtained is very marked.

No.	Each
4289 "Precision" Slide Rule, 10-inch, engine divided, celluloid faced, cursor with one hairline, in case with instructions	

SLIDE RULES (Continued)
THE "SPHINX JUNIOR" SLIDE RULE



No. 4286

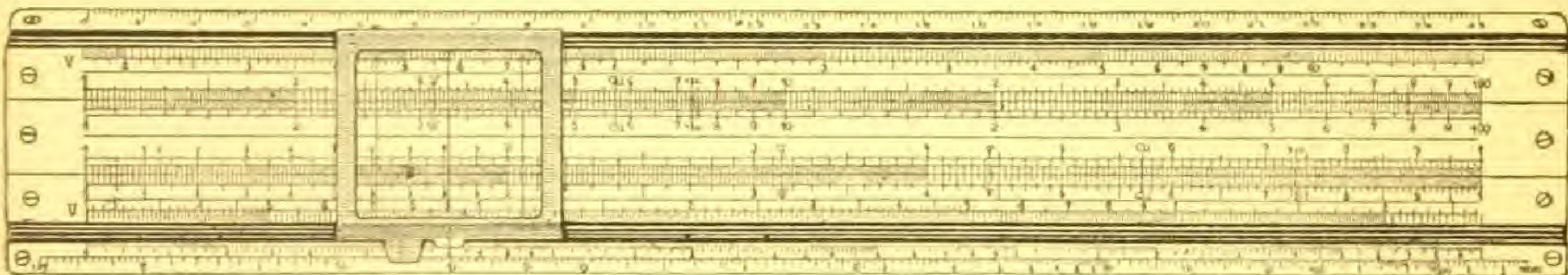
The "Sphinx Junior" Slide Rule combines the accuracy of a regular 10-inch **Sphinx** with the convenience afforded by its compactness and portability. The "Sphinx Junior" is 5½ inches long, 5/16 inch thick, 1 inch wide and weighs only 1½ oz., but ranks in accuracy and reliability with the larger rules. The construction of this rule embodies all the improvements and advantages of our **Sphinx** Rules, the ultimate subdivisions are as fine as those on the regular 10-inch rules and by means of a powerful, yet compact and convenient magnifying indicator, their value is easily ascertained with, the same percentage of accuracy as can be obtained by the 10-inch rules.

No. 4286 "Sphinx Junior" Slide Rule, 5-inch, engine divided, divisions on white facings, magnifier indicator, imitation leather case, with directions Each

THE "DWARF" SLIDE RULE

No. 4287 "Dwarf" Slide Rule, for the vest pocket, 4-inch, engine divided, celluloid facings, aluminum indicator, in case, with directions Each

THE "ELECTRIC" SLIDE RULE



No. 4291

Especially evolved in response to a demand for a suitable slide rule for **Electrical Engineers** and for students in **Electro-Technology**.

Serves in an excellent manner the facility of calculation of all electro-technological problems. The table of constants, on the reverse of the rule, makes the reference to hand-books almost superfluous.

No. 4291 "Electric" Slide Rule, 10 inches only, celluloid faced, engine divided, in case Each

THE "CHEMIC" SLIDE RULE



No. 4292

Especially useful to the practical **Chemist** in **Organic** and **Inorganic Analysis**, the reduction of gases, etc., etc., resulting therefore in the superfluity of all tables of reference.

No. 4292 "Chemic" Slide Rule, celluloid faced, 10 inches long, engine divided, in case Each

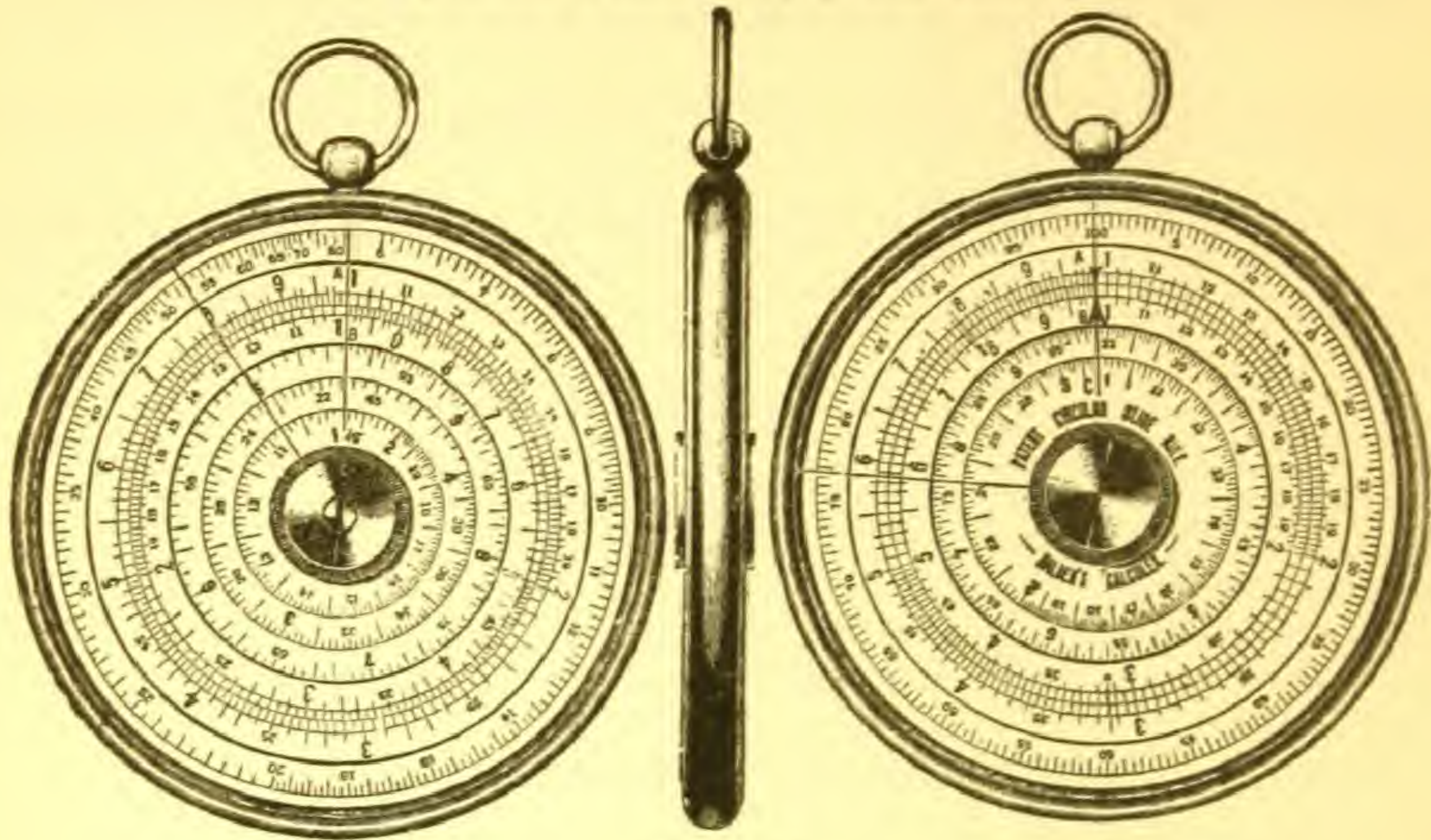
F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS BALTIMORE

SLIDE RULES (Continued)

THE IMPROVED HALDEN CALCULEX

2 $\frac{3}{8}$ inches Diameter by $\frac{1}{4}$ inch Thick



Back

No. 4294

Front

This is the most perfect and durable of all circular slide rules, and represents an important advance in the theoretical and mechanical principles upon which the Calculex is based.

It is a metal dial duplex slide rule with metal packing and a lock nut which makes it impossible for the instrument to get out of order. It can neither warp nor shrink, owing to its being entirely of metal.

It is acknowledged to be the most compact, convenient and simplest slide rule, as well as the most accurate circular rule, ever known to the engineering profession of the world.

The **Book of Rules** is a very complete manual and has been compiled and arranged to fit in the compartment of the case, so that the calculator and Book of Rules can be carried in the vest pocket without the least inconvenience.

The Calculex, briefly described, consists of a disc within a ring, which together form a dial surrounded by a rim and protected on both sides by glass discs on which the hairline is marked radially and is revolved by the two thumbs. The centre of the dial is turned by holding the nut on each side between the finger and the thumb, the outside of the dial being fixed to the rim.

The log of a number, squares, square roots, cubes, cube roots, angles, etc., can be found by reading direct from the hairline without moving the dials. It is capable of solving more problems and only requires about one-quarter of the movements necessary with other slide rules.

The front face contains five circles of scales. The outer scale, or No. 1, is a scale of logarithms; Nos. 2 and 3 are calculating scales A and B; Nos. 4 and 5 are square roots of scale B.

The back face contains six circles of scales. The outer scale, or No. 6, is a scale of angles; Nos. 7 and 8 are calculating scales for inverse proportions; Nos. 9, 10 and 11 are cube roots of scale B.

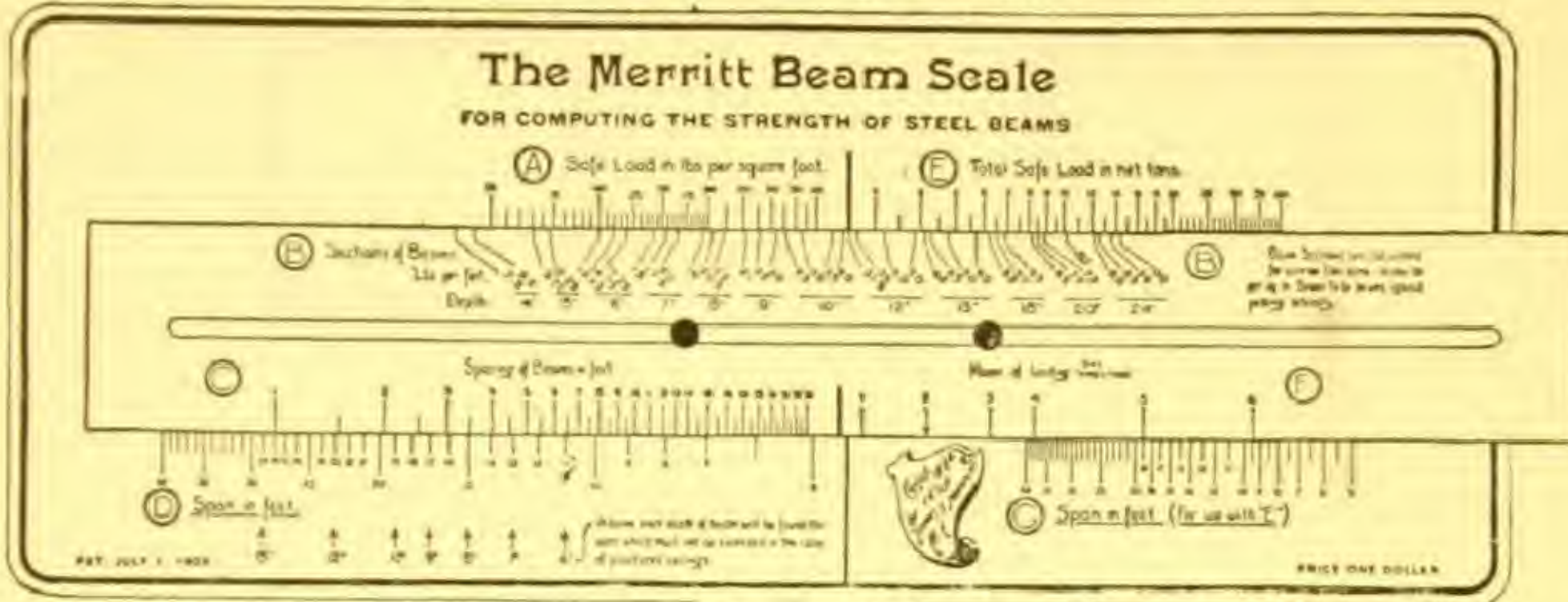
No. 4294 Halden Calculex, in case, with Book of Rules. Complete

Each

SLIDE RULES (Continued)

THE MERRITT BEAM SCALE

For Computing the Strength of Steel Beams



No. 4298

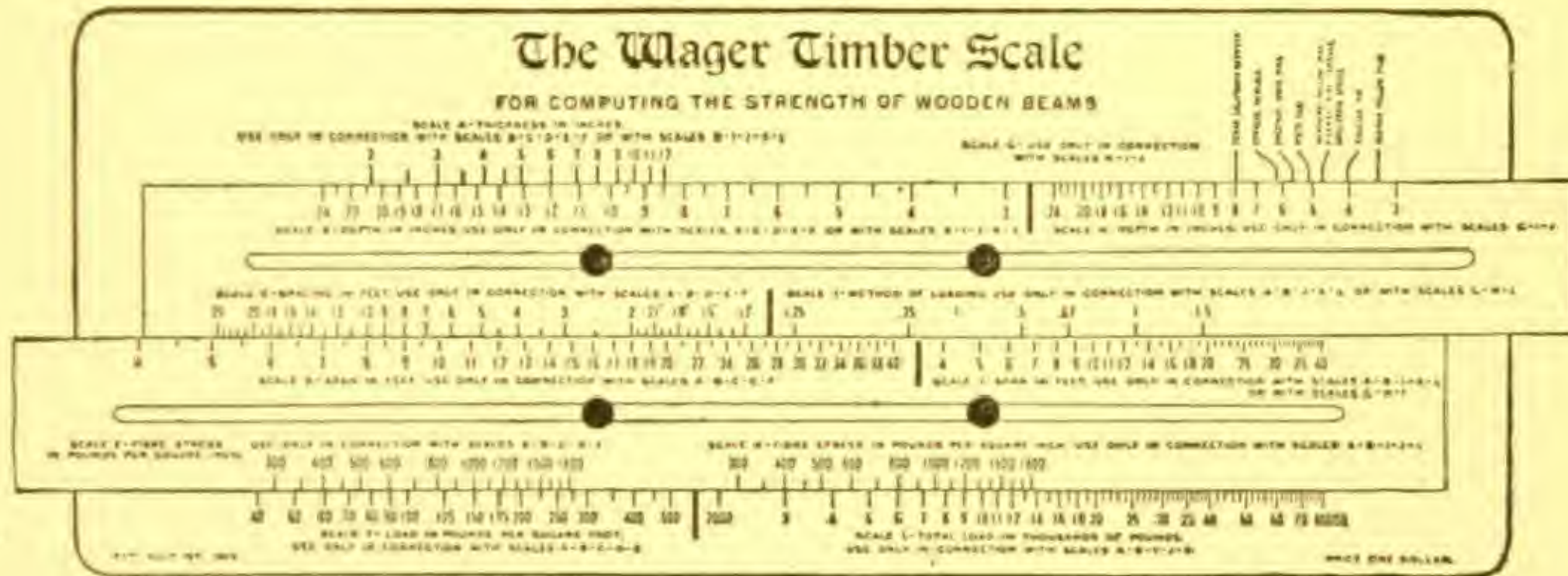
Absolutely Accurate. Adapted to All Conditions. Load, Spacing, Span, Etc., Found Instantly. Mistakes Absolutely Eliminated

The Merritt Beam Scale for computing the strength of steel beams is based on the principle of the Engineers' Slide Rule and was designed to simplify computations of this kind, and to eliminate all chance of errors. Tables and formulae are absolutely unnecessary when the Merritt Beam Scale is used, and the speed with which answers to widely varying problems may be solved can hardly be appreciated by anyone who has not had the pleasure of using it.

No. 4298 Merritt Beam Scale, on Heavy Bristol Board

THE WAGER TIMBER SCALE

For Computing the Strength of Wooden Beams



No. 4299

For Computing the Strength of Wooden Beams
Absolutely Accurate. Adapted to All Conditions. Load, Spacing, Span, Etc., Found Instantly. Mistakes Absolutely Eliminated

To illustrate the simplicity of the Scale the following is given:
How far apart shall 6 in. x 12 in. timbers of white oak be placed to safely support a load of 150 pounds per square foot, the span being 18 feet, and New York law governing the design?
Select the fibre stress for white oak allowed in New York City (given on back of Scale: 1000 pounds. Place 12 in scale B below 6 in scale A. Place 1000 in scale E over 150 in scale F. Above 18 in scale D read 2 ft.-0 in. in scale C.

The Wager Timber Scale, for computing the strength of wooden beams, contains more information than could be given in 500 pages of tables. It is based on the principle of the Engineers' Slide Rule, and five minutes' inspection will convince anyone that it is simplicity itself.

No. 4299 Wager Timber Scale, on Heavy Bristol Board

SLIDE RULES (Continued)

SEPARATE CURSORS—LEATHER CASES

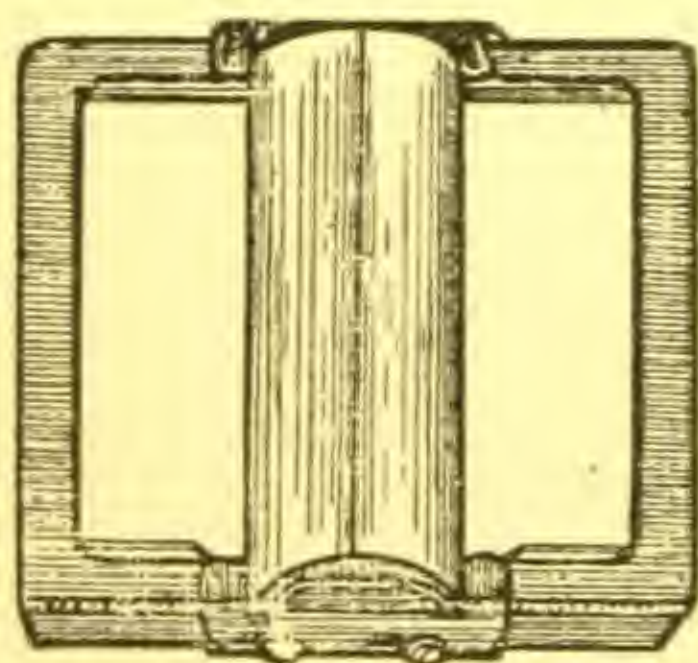


B

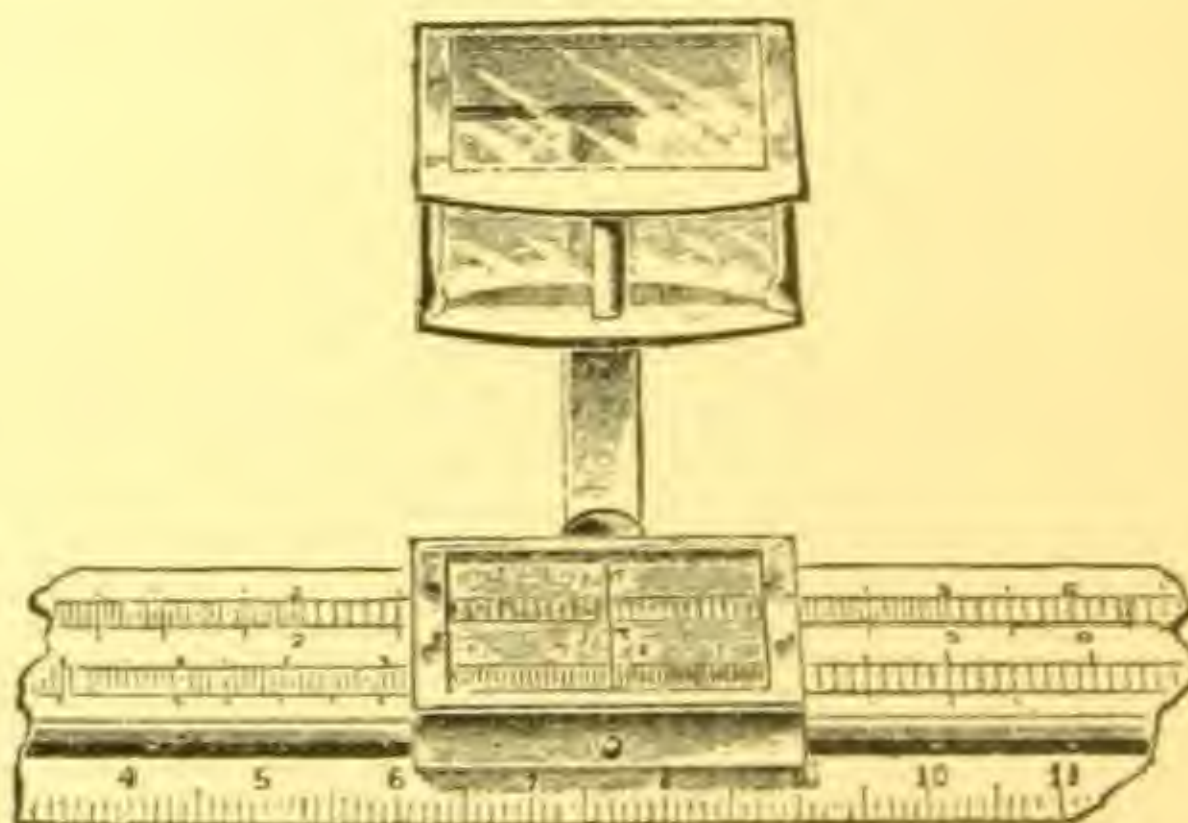


C

No.		Each
4276 B	Indicator, with Single Hairline, for Nos. 4277, 4281 and 4292	
4276 C	“ “ Double Hairline, for Nos. 4277, 4281 and 4292 ..	
4276 E	Cursor, with Single Hairline, for all 10-inch, 15-inch and 20-inch slide rules, Nos. 4283, 4284, 4284 A, 4289, 4291	
4276 F	Cursor, with 3 Hairlines, for No. 4288, Sphinx 10-inch Maniphase Slide Rule	
4276 G	Magnifying Cursor, for No. 4286	
4276 H	“ “ “ No. 4281	
4276 K	“ “ “ No. 4288 (and similar rules)	
4276 L	“ “ “ 20-inch rules	
4276 M	Improved Magnifying Attachment, with Plano-Convex Lenses . Folds down on rule, when not in use	



No. 4276 G to L



No. 4276 M

LEATHER CASES

Substantially Built of Stiff Sole Leather, Machine Sewed

No.		Each
4276 P	For all 5-inch Slide Rules	
4276 R	“ “ 6- and 10-inch Slide Rules	
4276 S	“ “ 15-, 20- and 24-inch Slide Rules	

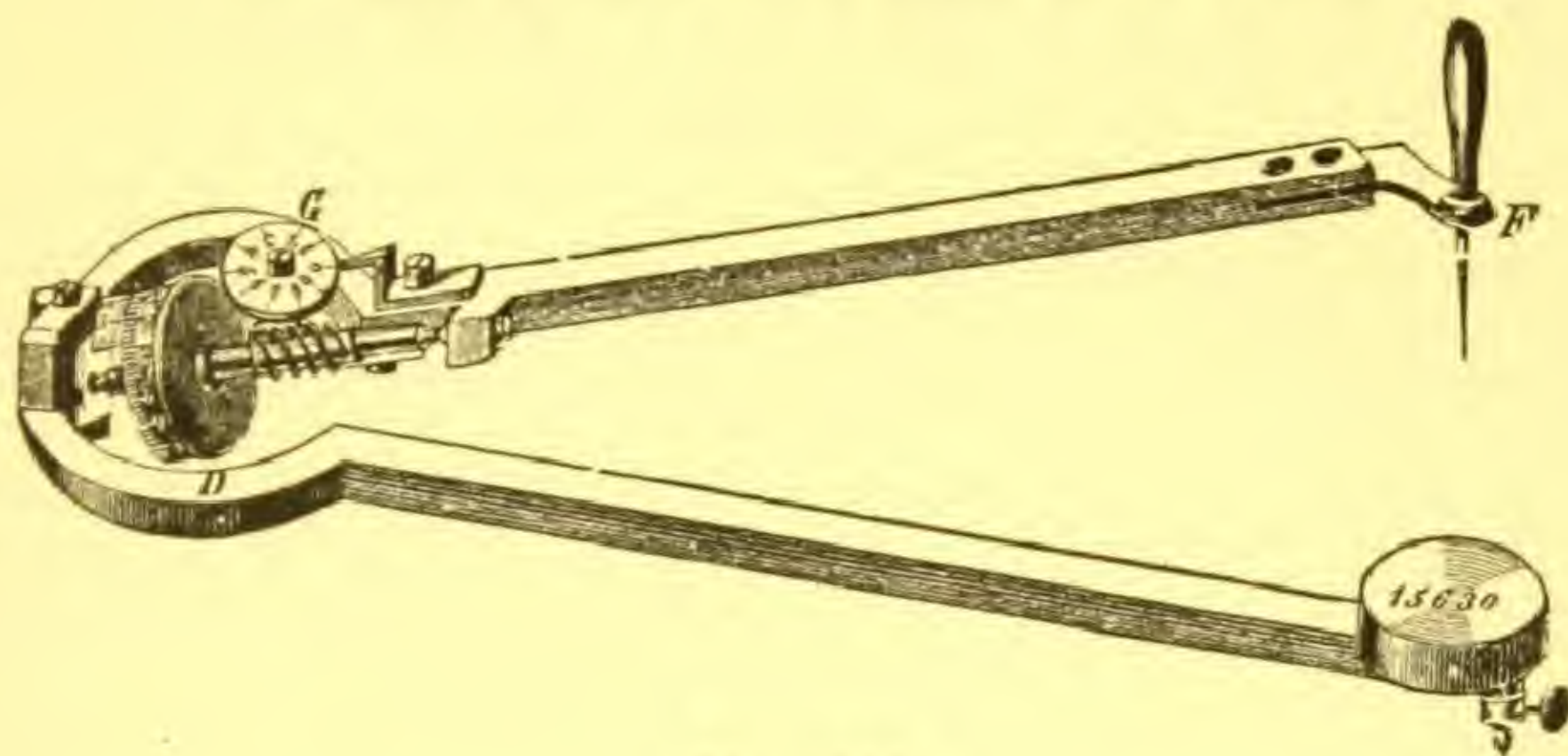
Note.—In ordering separate cursors, or leather case, give name or number of slide rule to be fitted.

PLANIMETERS AND INTEGRATORS

Of all mechanical devices for computation **Planimeters** and **Integrators** rank foremost as the most ingenious and useful aid to the modern civil, mechanical and marine engineer.

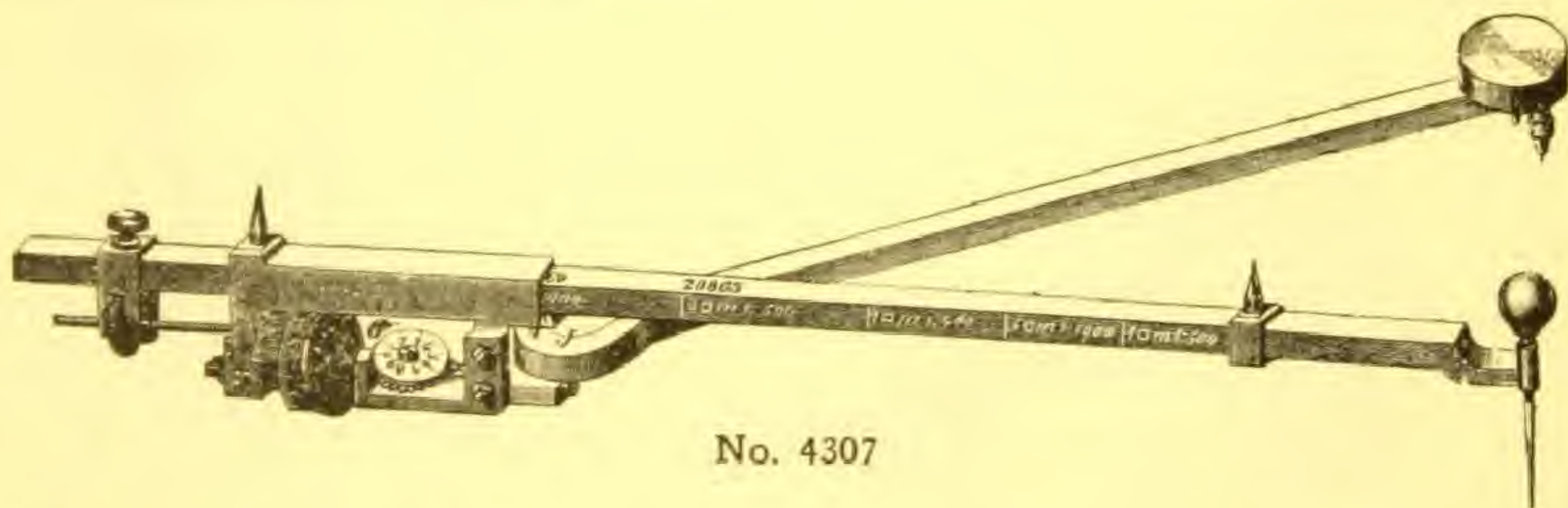
Planimeters are designed for ascertaining by a simple mechanical operation the area of any plane surface, represented by a figure drawn to any scale, such as indicator diagrams, profiles, plans, sections, etc. They are classed as **Polar Planimeters** and **Rolling Planimeters**.

AMSLER TYPE PLANIMETERS



No. 4305

No. 4305 **Amsler Type Planimeter**, German silver, arranged for measurement of areas in square inches. Range: Circle of 18 inches diameter, with complete instructions, in case Each



No. 4307

No. 4307 **Amsler Type Planimeter**, German silver, arranged for measuring areas in either of several units, with special arrangement for finding rapidly the mean height of indicator diagrams. Range: Circle of 25 inches diameter. Length of diagram, 2-8 inches, with complete instructions, in case Each

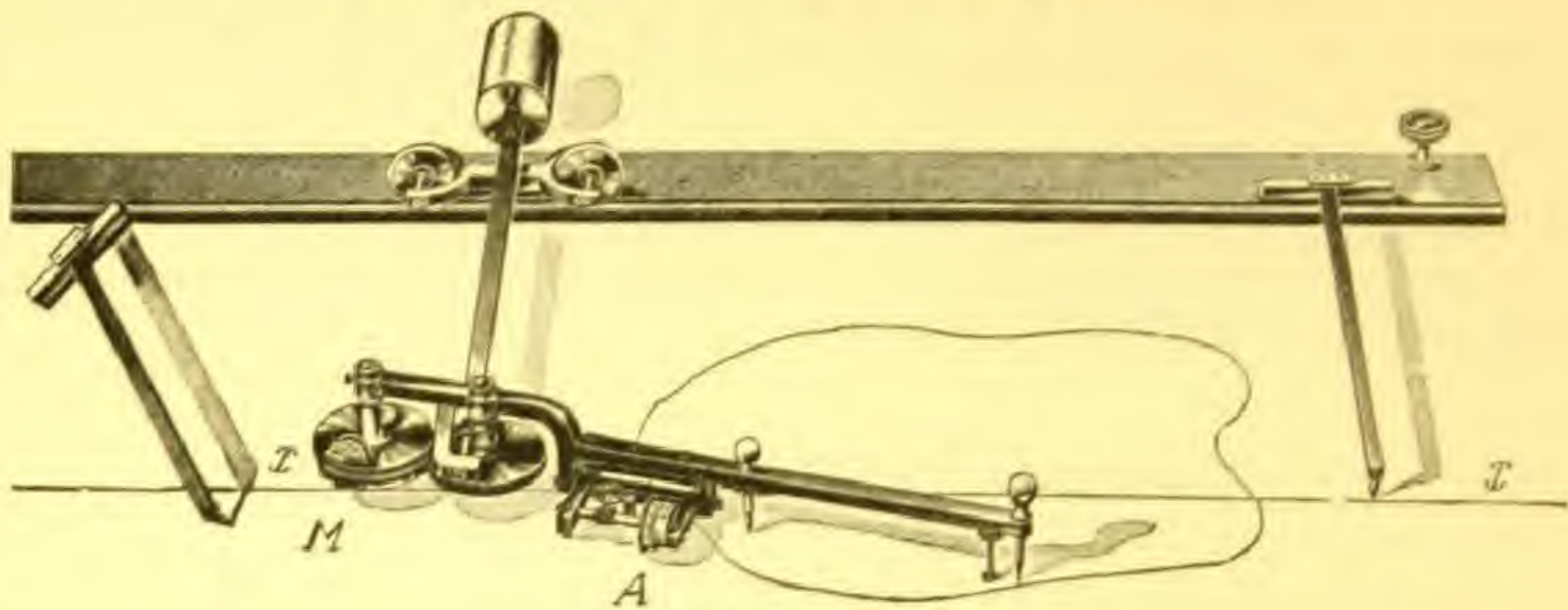
F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

PLANIMETERS AND INTEGRATORS (Continued)

AMSLER MECHANICAL INTEGRATORS

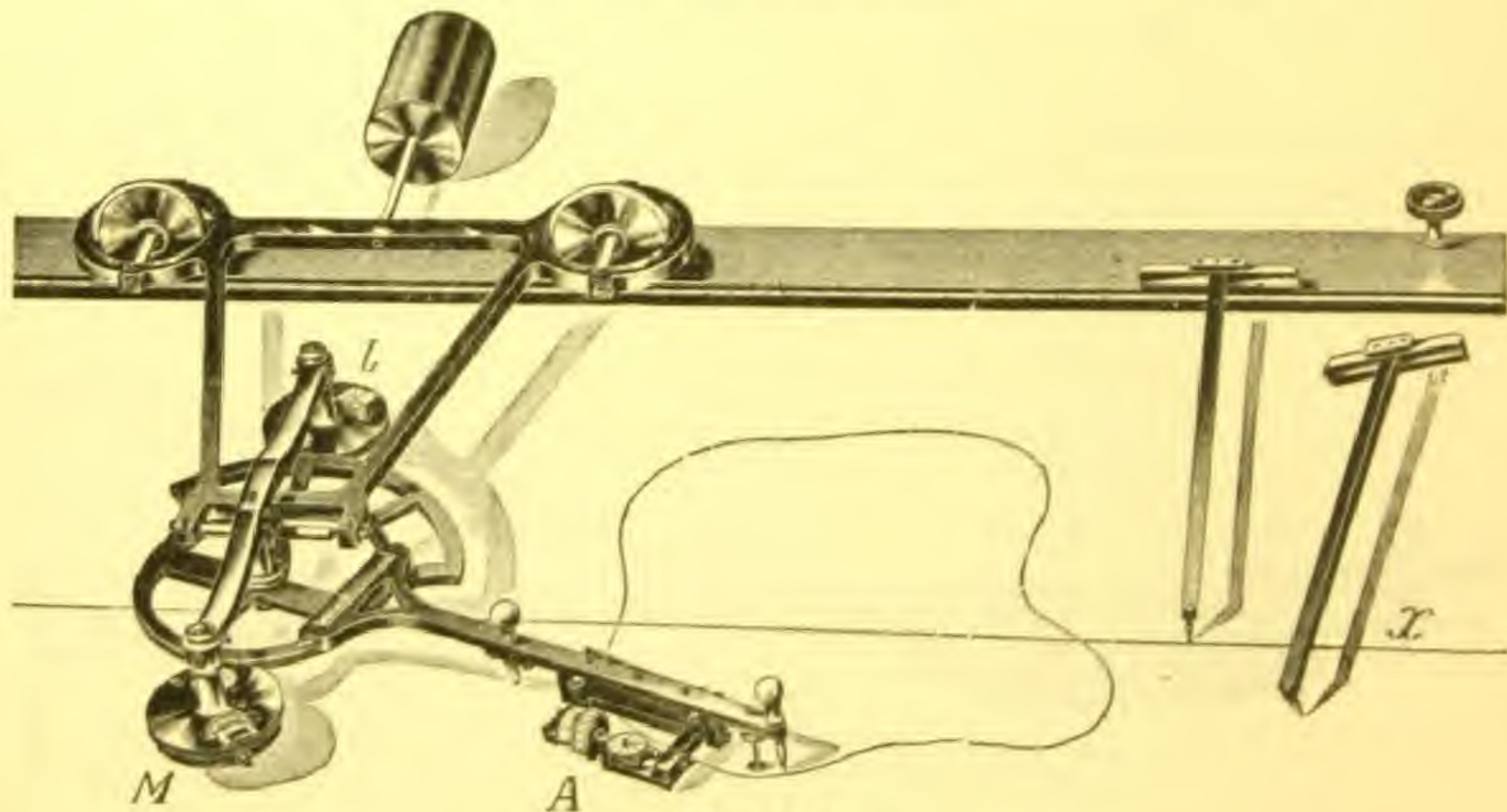


No. 4310

- No. 4310 Amsler Mechanical Integrator, German silver, with two recording mechanisms, giving the area and moment of any figure; two tracing points, grooved steel straight edge, 29 inches long, in case, with directions Each

Integrator No. 4310 gives the area and moment of any figure by a simple mechanical operation. It is provided with two tracing points, for large and small figures. The one nearest to the centre of rotation of the instrument effects a greater travel of the measuring wheel; consequently the area value of the wheel unit is smaller and the result more accurate. Large figures can be measured in sections. Area and moment of figures drawn to scale can be easily obtained by means of a formula furnished with each instrument.

The range of the instrument is: Longitudinal, 26 inches; Transverse, 15 inches.

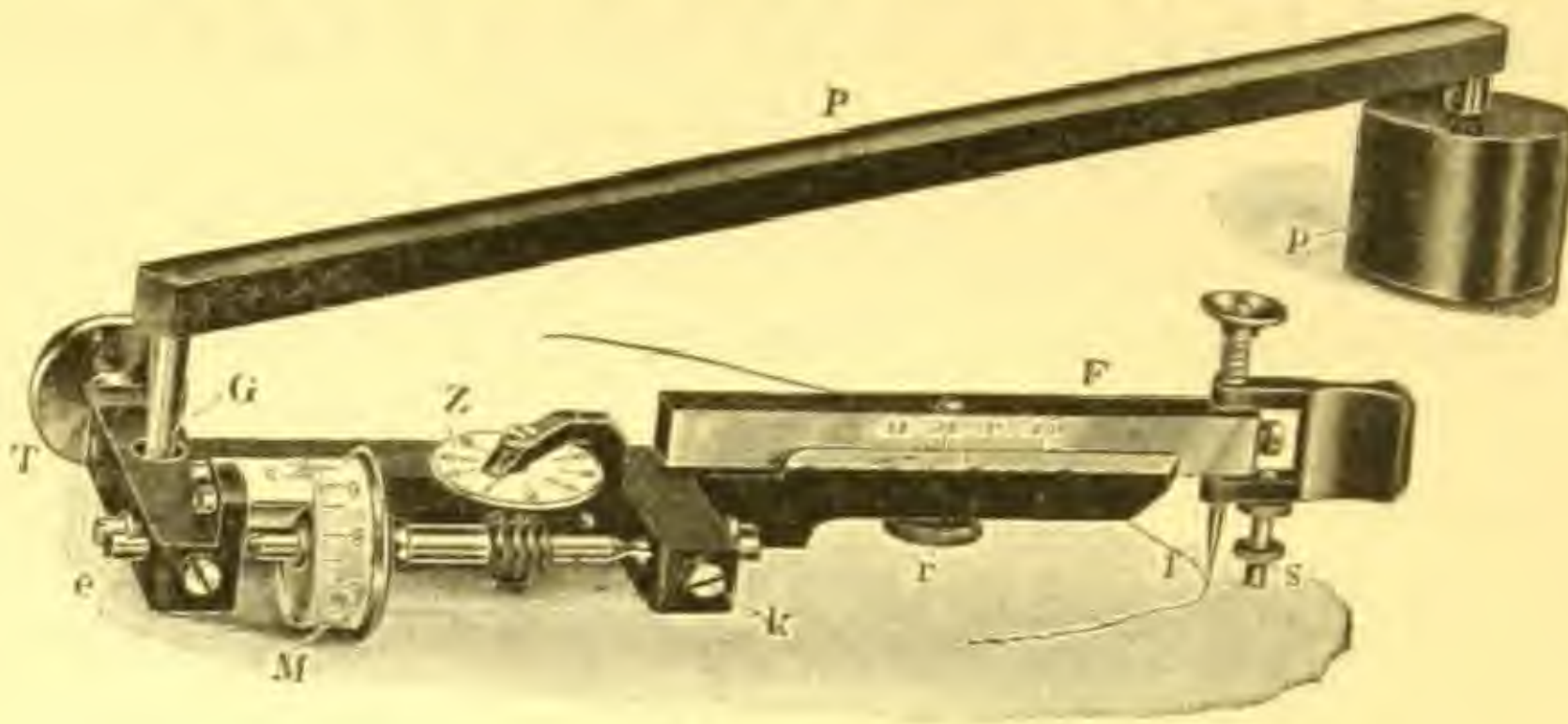


No. 4311

- No. 4311 Amsler Mechanical Integrator, with three recording mechanisms, giving the area, moment and moment of inertia of any figure; German silver, two tracing points, two gauges for adjusting instrument to axis of moments, instrument in walnut case; grooved steel rail, 59 inches, in separate hardwood case, with directions Each

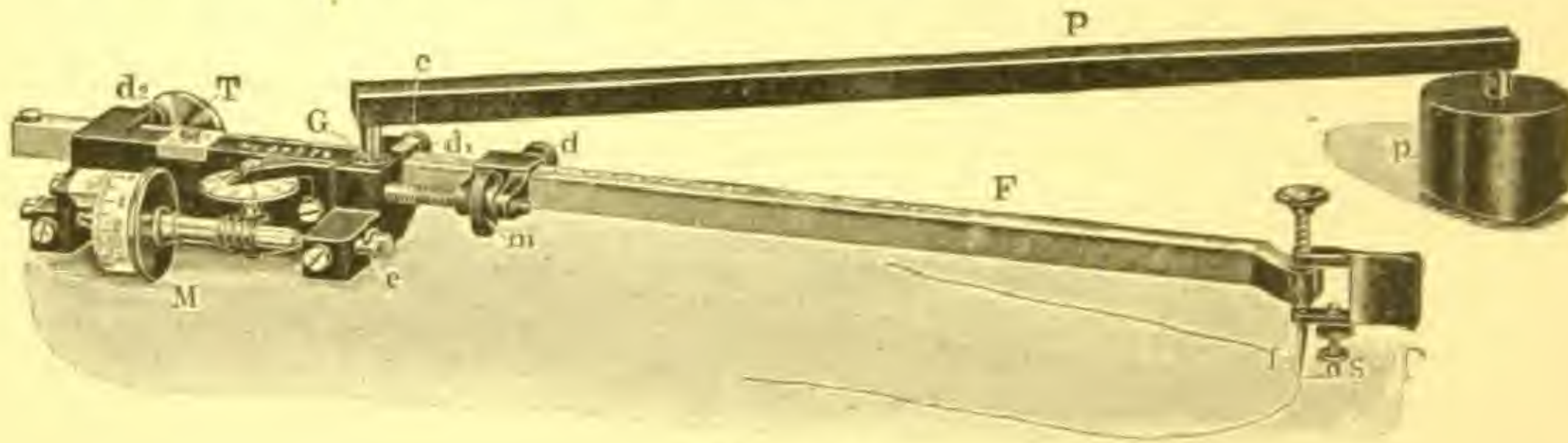
PLANIMETERS AND INTEGRATORS (Continued)

COMPENSATING PLANIMETERS



No. 4312

No. **4312** Compensating Plainmeter, simple pattern, German silver and hard bronzed brass, with short, graduated tracer arm, limited adjustment; as a rule set for vernier until 0.01 sq. in. (By computing figures drawn to a definite scale, the area is obtained by multiplying the reading of the roller with the surface scale of the drawing.) Improved pole weight. In velvet-lined morocco case, with testing rule, manual and table of settings for inches Each

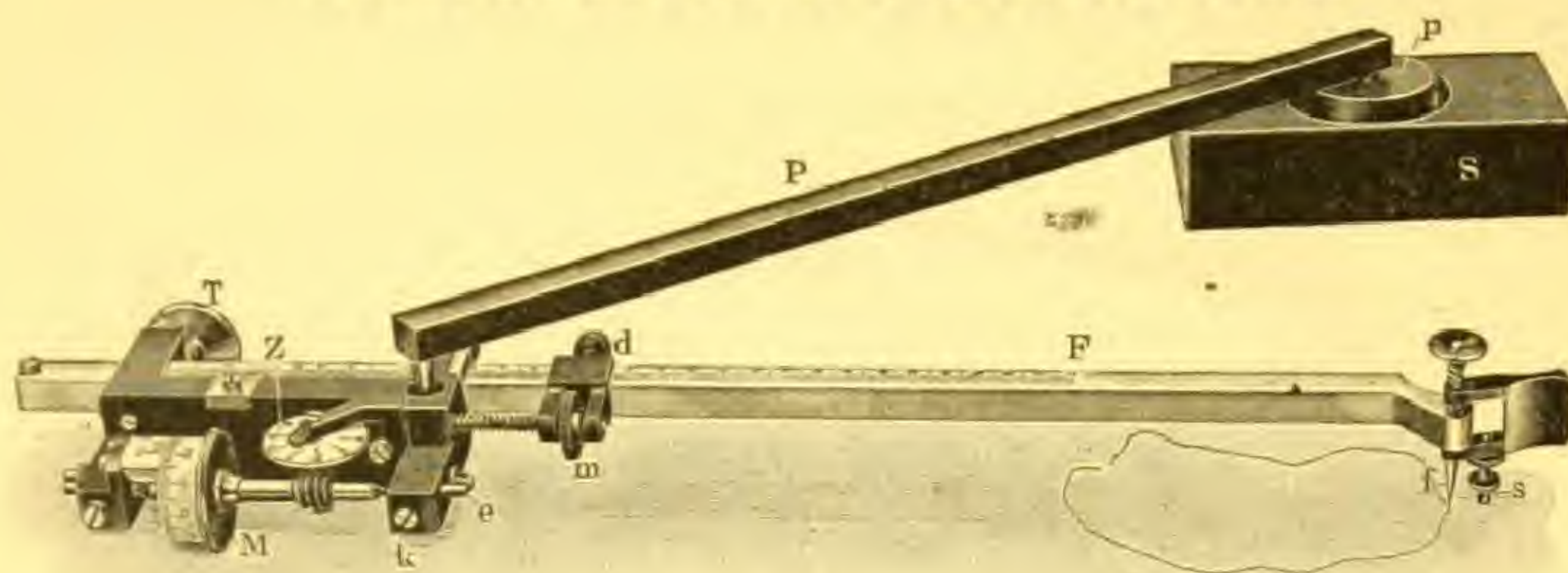


No. 4313

No. **4313** Compensating Planimeter, German silver and hard bronzed brass, tracer arm 9 inches, fully graduated, adjustable to its full length; pole arm 7½ inches long. Improved pole weight. In velvet-lined morocco case, complete with testing rule, table of settings for inches and manual Each

As the tracer arm is fully graduated, very fine settings can be effected with great accuracy for any scale in U. S. Standard or any foreign measurement, and allowance can be made for the shrinkage of drawings. The tracer arm is also provided with index marks for a number of scales for inches and metric measurements. The testing rule greatly facilitates the rapid finding of these settings, and also serves to prove the accuracy of the instrument and as an aid in adjusting it. By shifting the pole weight, which is smooth underneath, the measuring wheel can be easily set to zero. The different parts of the instrument are adjustable and provided with set-screws, so that corrections can be made for instrumental errors.

PLANIMETERS AND INTEGRATORS (Continued)
COMPENSATING PLANIMETERS



No. 4313 1/2

No. 4313 1/2 Compensating Planimeter, same as No. 4313, but with improved Ball Pole weight Each

The Ball Pole of the Planimeter, shown in Figure 4313 1/2, represents the most perfect form of poles. It has various advantages over the needle pole, the only slight disadvantage being the somewhat larger case required by it. Instead of the point projecting from the weight p, there is a small ball, which fits into a receptacle in a heavy rectangular metal block S. When operating the Planimeter, this block is kept in its place by its own weight. By pushing the block into the requisite position, the reading of the roller may be made zero and the most favorable position of the instrument may easily be obtained, before beginning a measurement.



No. 4314 (Pole Arm)

No. 4314 Compensating Planimeter, like No. 4313, but with adjustable pole arm Each

The adjustable pole arm, about 9 1/2 inches, bears index marks for the different settings furnished with the instrument, and can be adjusted so that when the instrument is used with the pole inside of a figure, the constant is a round number, 20,000, for any setting. The instrument is used in the same way with the pole inside as with the pole outside, and by tracing the figure with the pole on the right and on the left of the tracer arm (about 9 inches) and taking the mean of the readings, large areas can be measured with great accuracy. The extensibility of the pole arm and the great range of the tracer arm permit of measuring very large figures with the pole outside. By reducing the length of the pole and tracer arms, the instrument can be used on a very small space.

No. 4314 1/2 Compensating Planimeter, like No. 4314, but with improved Ball Pole weight and adjustable pole arm Each

Note.—Compensating Planimeters, Nos. 4313 to 4314 1/2, inclusive, can be equipped with a device for adjusting the parallelism of the axis, by the user. Price, extra, each.

F. WEBER CO.

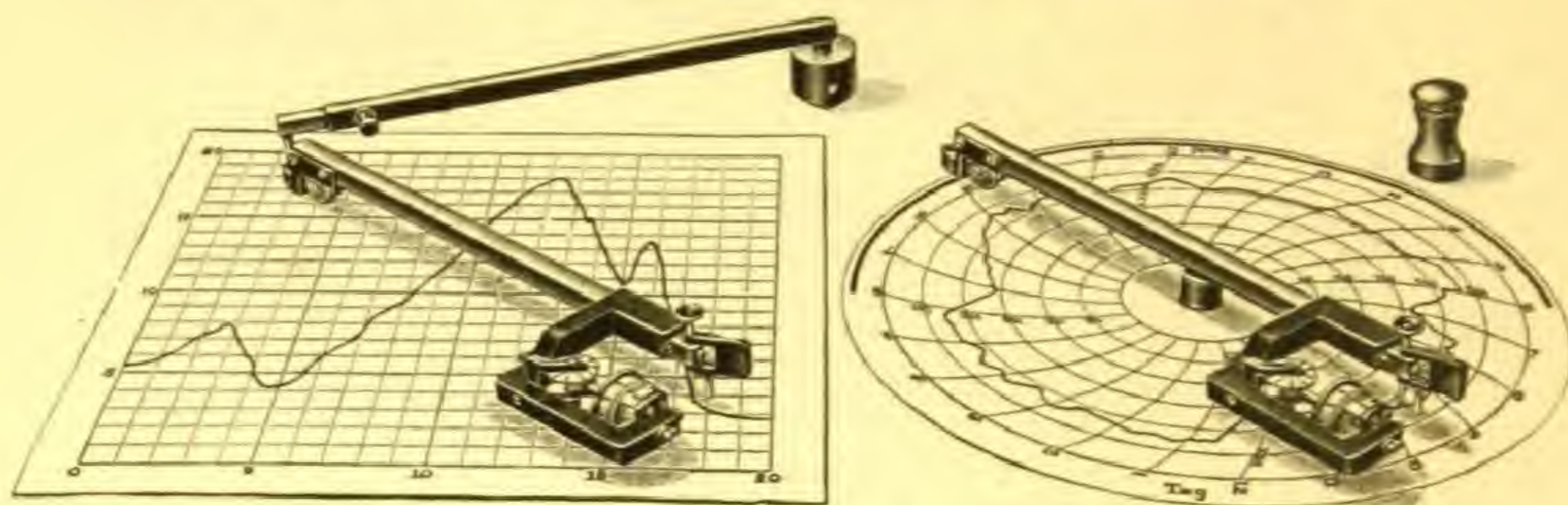
P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

PLANIMETERS AND INTEGRATORS (Continued)

"UNIVERSAL" COMPENSATING PLANIMETER

For Circular and Rectangular Recording Instrument Charts

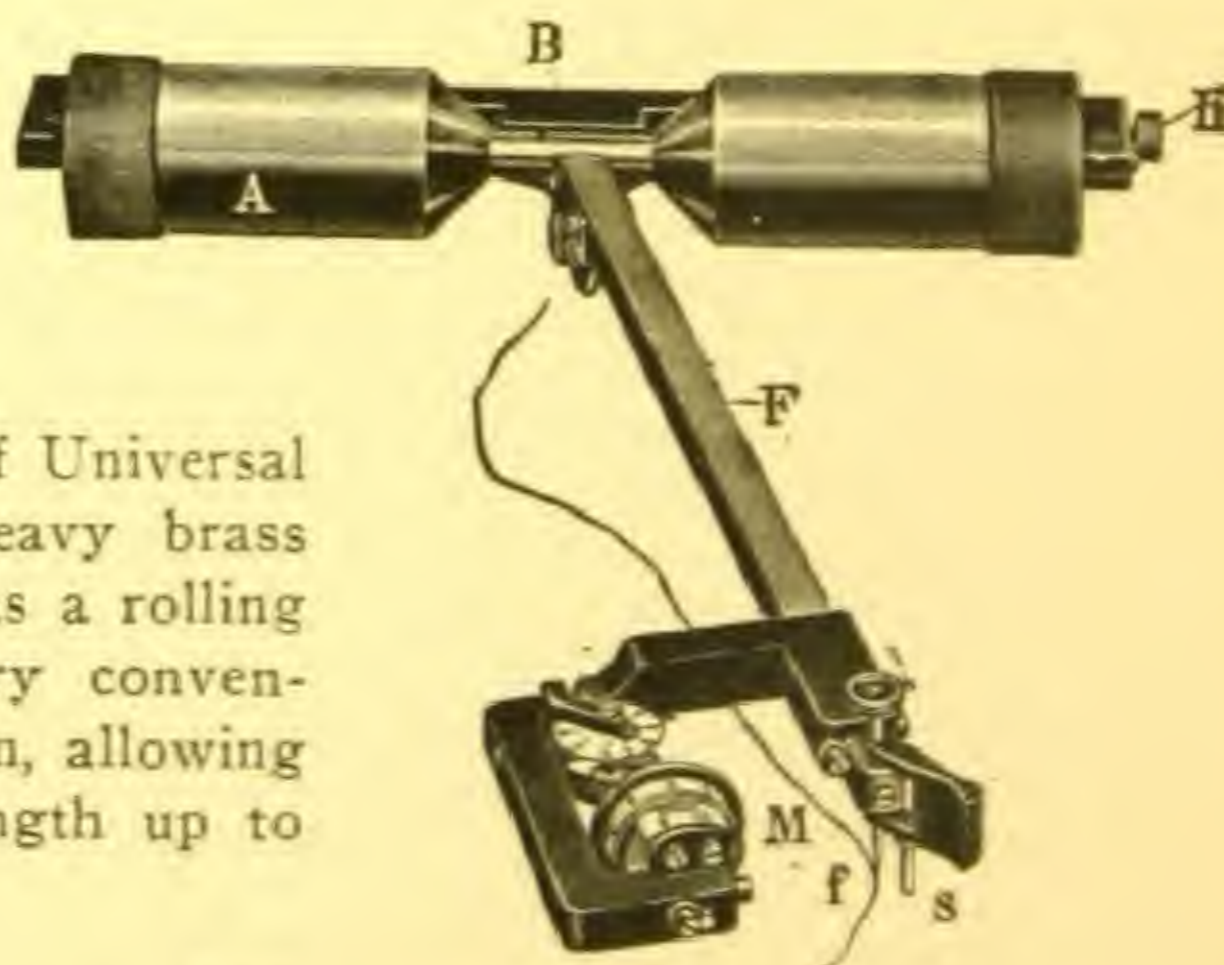


The Universal Planimeter is designed for the computation of areas and the determination of the mean ordinate of diagrams of self-recording instruments, drawn on either strips or circular charts. The instrument is essentially a compensating planimeter with a fixed tracer arm and a value of vernier unit of 0.02 sq. in., having a range of tracing equal to the area of a ring, formed by two concentric circles of 5 inches and 29 inches diameter, respectively.

In using the Universal Planimeter as a radii averaging instrument, the vernier unit is 0.0004 inches and the range of tracing equal to a ring, formed by two circles of 1 inch and 13 inches, respectively. The center stud, over which the circular charts are put, has a diameter of $\frac{1}{2}$ inch.

No. 4314 U In fine morocco-covered case, 10x3 $\frac{1}{2}$ x2 inches, with directions.
Price, each.

**UNIVERSAL
PLANIMETER WITH
ROLLER**



By connecting the tracer arm of Universal Planimeter, No. 4314 U, with a heavy brass roller, the instrument can be used as a rolling Planimeter. The roller can be very conveniently connected with the tracer arm, allowing then of measuring areas of any length up to 11 inches wide.

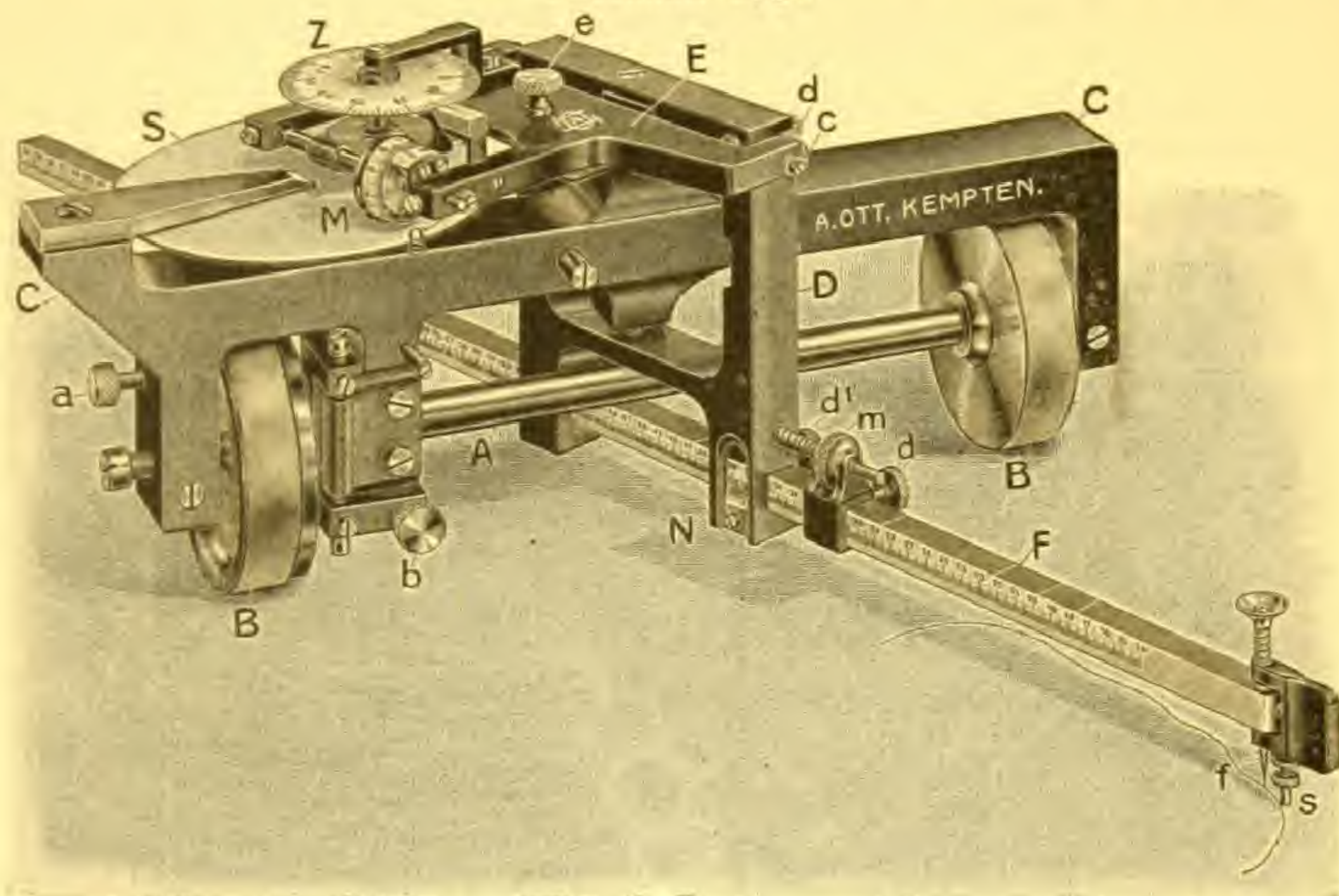
No. **4314 UR** Complete, with roller, pole arm, punch and instructions, in fine case. . . Each

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

PLANIMETERS AND INTEGRATORS (Continued)
WEBER-OTT ROLLING DISC PLANIMETER
Precision Type



No.

No. 4317

4317 Weber-Ott Rolling Disc Planimeter, adjustable tracer arm, fully graduated, with micrometer adjustment, adjustable for values of the vernier unit of 2 mm.² to 0.4 mm.² (from 0.0032 square inch to 0.0005 square inch). In polished hardwood case, with test rule, table of settings for English measure and pamphlet of directions; case fitted with lock and key and carrying handle. Price

Size of box about 14x12½x6½ inches. Weight of instrument about 4 lbs., in case, 10 lbs.

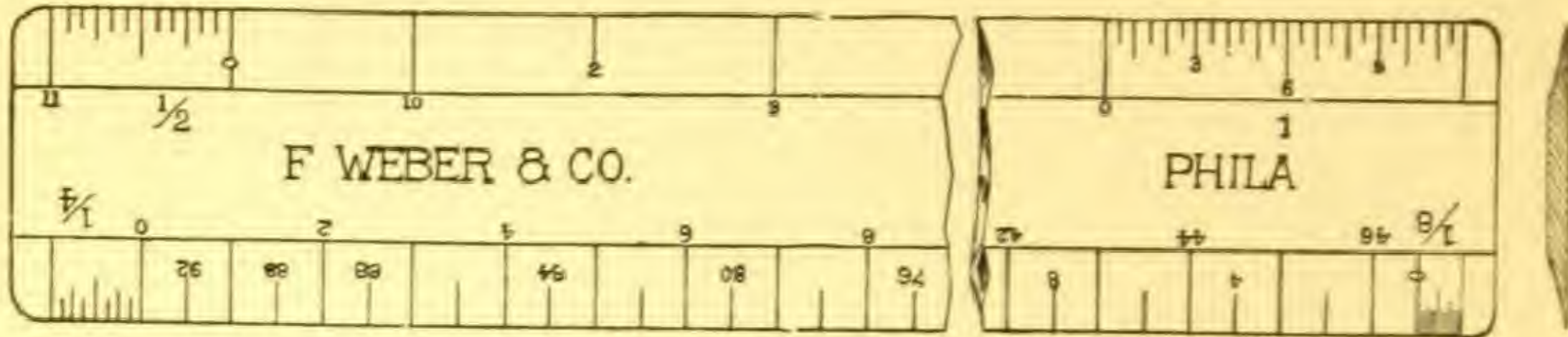
The rolling disc planimeter combines the features of the rolling sphere planimeter and the disc polar planimeter; the integration parts (sphere and cylinder) are replaced by somewhat less intricate parts (disc and roller). The maximum area that can be measured in one operation with the rolling disc planimeter is a rectangle of any desired length, width not exceeding the length of the adjusted tracer arm, or a maximum of 50 centimeters (19½ inches). This planimeter is particularly useful for measuring long indicator diagrams, with rectangular ordinates.

The above illustration represents the instrument about one-third actual size. The distance between the two rollers is 17 cm. (6½ inches), so that diagrams of indicators (Wattmeters, steam gauges, etc.) up to a width of 17 cm. (6½ inches) and any desired length can be measured without the rollers touching the paper. The aluminum disc, which is covered with paper, is fixed on a vertical axis, which can be easily turned between two pivots; the small-toothed wheel on the axis, engages automatically, i. e., elastically, in the gearing of the measuring roller, so that no obstruction or deviation from the rectilinear traveling of the running roller is caused owing to dust or other extraneous matter which may get in between the gearing. The measuring roller and its frame are similar to those of the disc polar planimeter; the gear wheel indicates up to 100 revolutions of the measuring roller. The tracer arm, its graduation, length and arrangement, and the values of the vernier units of the measuring roller are the same as in the large rolling sphere planimeter. The handling is exactly the same as for that instrument.

FLAT BOXWOOD AND WHITE EDGE SCALES

Made of Fine, Carefully Selected Boxwood. Engine Divided, U. S. Standard

The white edges are of heavy white celluloid, inlaid in such a maner as to insure their remaining fast to the scale. Engine divided. Guaranteed accurate.



No. 4325

FLAT BOXWOOD

Flat Scales, divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ and 1 inch to the foot

No.	Boxwood,	6 inches	.....	Each
4325	"	12	"	.....
4327	"	12 $\frac{1}{2}$	"	.....
4328	"	18	"	.....
4329	"	24	"	.....

The 12 $\frac{1}{2}$ -inch scale measures 100 feet on $\frac{1}{8}$ -inch scale, 50 feet on $\frac{1}{4}$ -inch scale, 25 feet on $\frac{1}{2}$ -inch scale.

Flat Scales, divided $\frac{3}{8}$, $\frac{3}{4}$, 1 $\frac{1}{2}$ and 3 inches to the foot

No.	Boxwood,	6 inches	.....	Each
4330	"	12	"	.....
4332	"	18	"	.....
4333	"	24	"	.....

FLAT WHITE EDGE BOXWOOD

Flat Scales, divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ and 1 inch to the foot

No.	White Edge,	6 inches	.....	Each
4345	"	12	"	.....
4347	"	12 $\frac{1}{2}$	"	.....
4348	"	18	"	.....
4349	"	24	"	.....

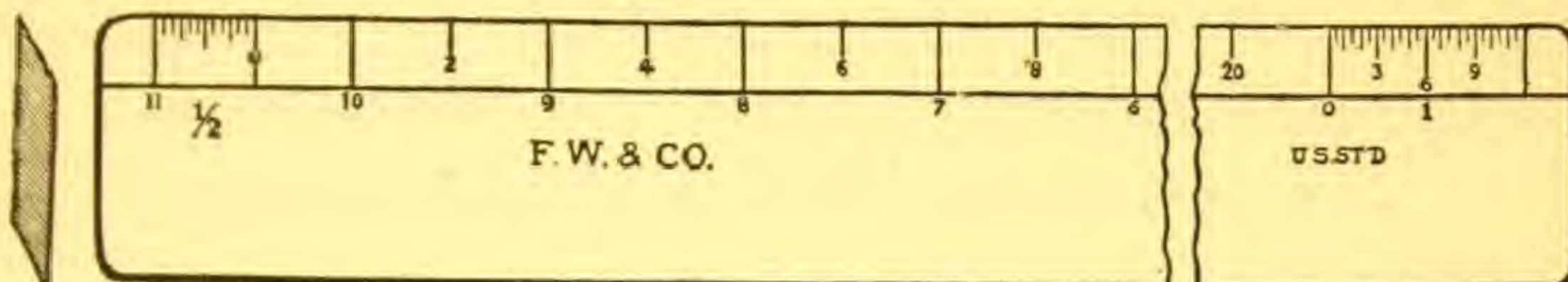
The 12 $\frac{1}{2}$ -inch scale measures 100 feet on $\frac{1}{8}$ -inch scale, 50 feet on $\frac{1}{4}$ -inch scale, 25 feet on $\frac{1}{2}$ -inch scale.

Flat Scales, divided $\frac{3}{8}$, $\frac{3}{4}$, 1 $\frac{1}{2}$ and 3 inches to the foot

No.	White Edge,	6 inches	.....	Each
4350	"	12	"	.....
4352	"	18	"	.....
4353	"	24	"	.....

FLAT SCALES (Continued)

FLAT SCALES

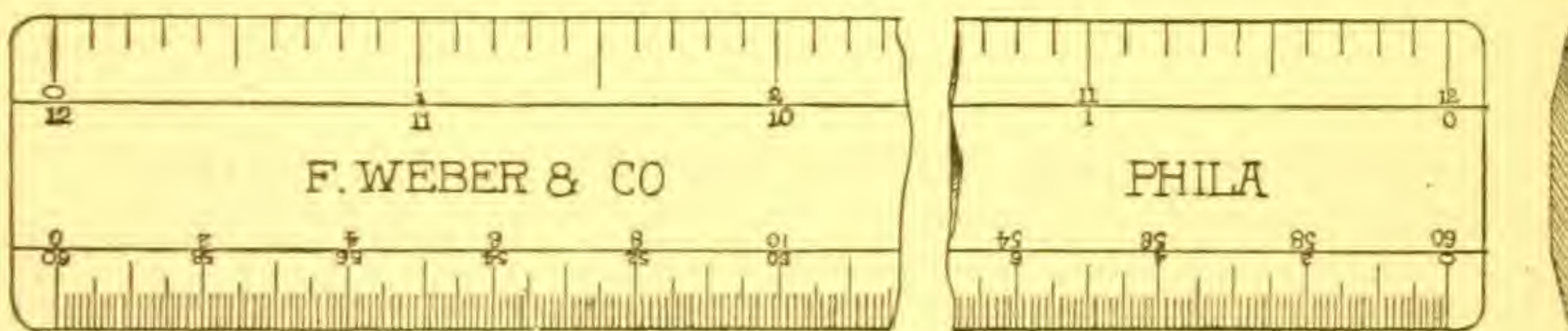


No. 4355

FLAT SCALES. OPPOSITE BEVEL

No.	Each
4355 Boxwood, 12 inches, divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ and 1 inch to the foot	
4356 " 12 " " $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ and 3 inches to the foot	
4357 " 12 " " 10x50 parts to the inch	
4358 White Edge, 12 inches, divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ and 1 inch to the foot	
4359 " " 12 " " $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ and 3 inches to the foot ...	
4360 " " 12 " " 10x50 parts to the inch	

CHAIN SCALES



No. 4368

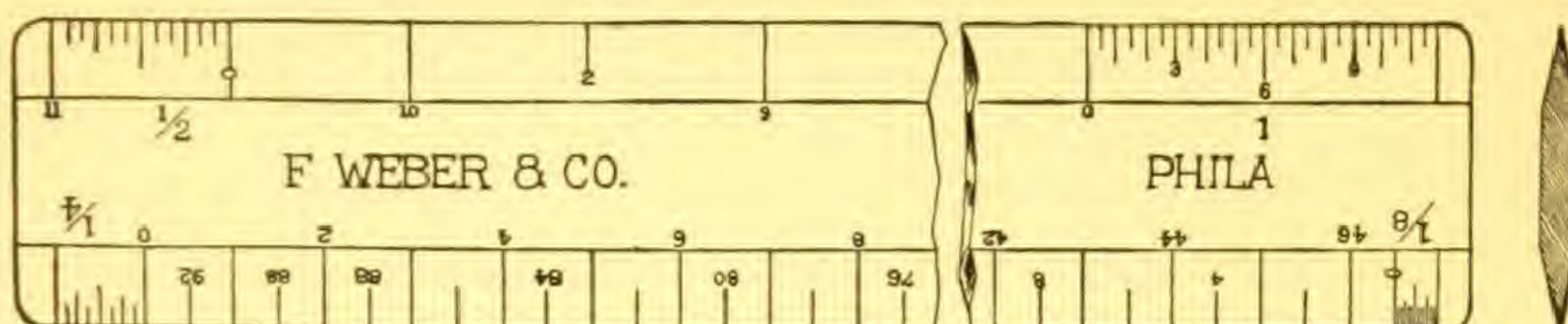
FLAT POLISHED BOXWOOD

No.	Each
4368 Boxwood, 12 inches, 10 x 50 parts to the inch	
4369 " 12 " 20 x 40 " " " "	
4370 " 12 " 30 x 60 " " " "	
4373 " 12 " 80x100 " " " "	

FLAT SCALES (Continued)

FLAT SCALES, WHITE EDGE

Beveled on Both Sides



No. 4438

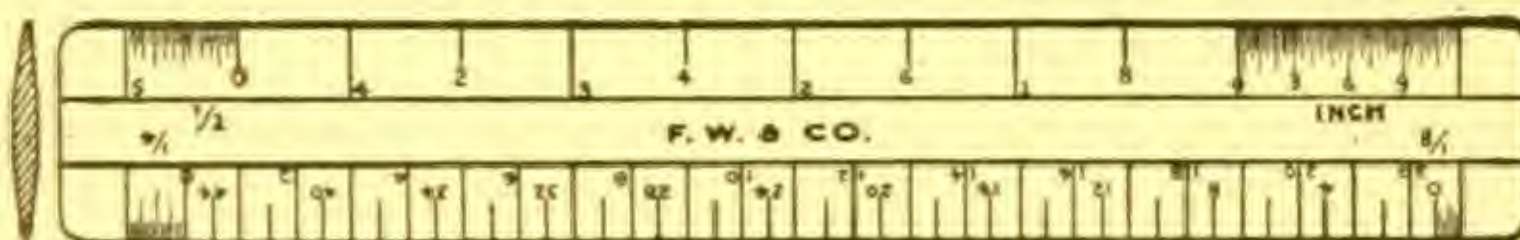
FLAT WHITE EDGE, BEVELED BOTH SIDES

Divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ and 3 inches to the foot

No.					Each
4437	White Edge,	6 inches	.....	
4438	"	"	12 "	.....
4439	"	"	18 "	.....
4440	"	"	24 "	.....

VEST POCKET SCALES

In Leather Sheaths



No. 4437 A

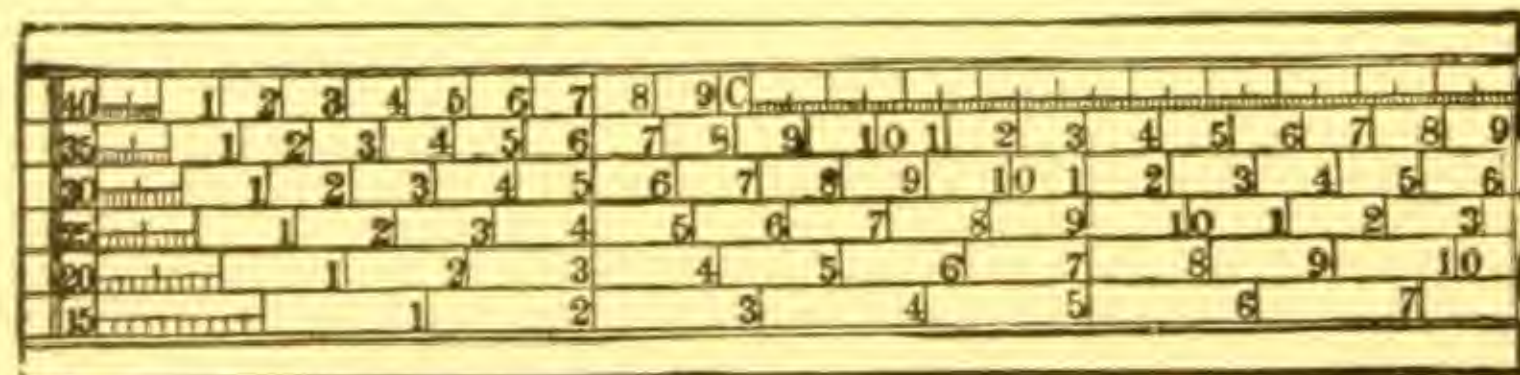
FLAT WHITE EDGE BOXWOOD

In Leather Sheaths

Narrow, about $\frac{1}{16}$ inches wide

No.					Each
4437 A	White Edge,	6 inches,	$\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ and 3 in. to the foot	....
4437 B	"	"	6 "	$\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1 inch to the foot, 10 and 50 parts to the inch	.....
4437 D	White Edge,	6 inches,	10-40, 30-50 parts to the inch	.....

BOXWOOD PLOTTING SCALE

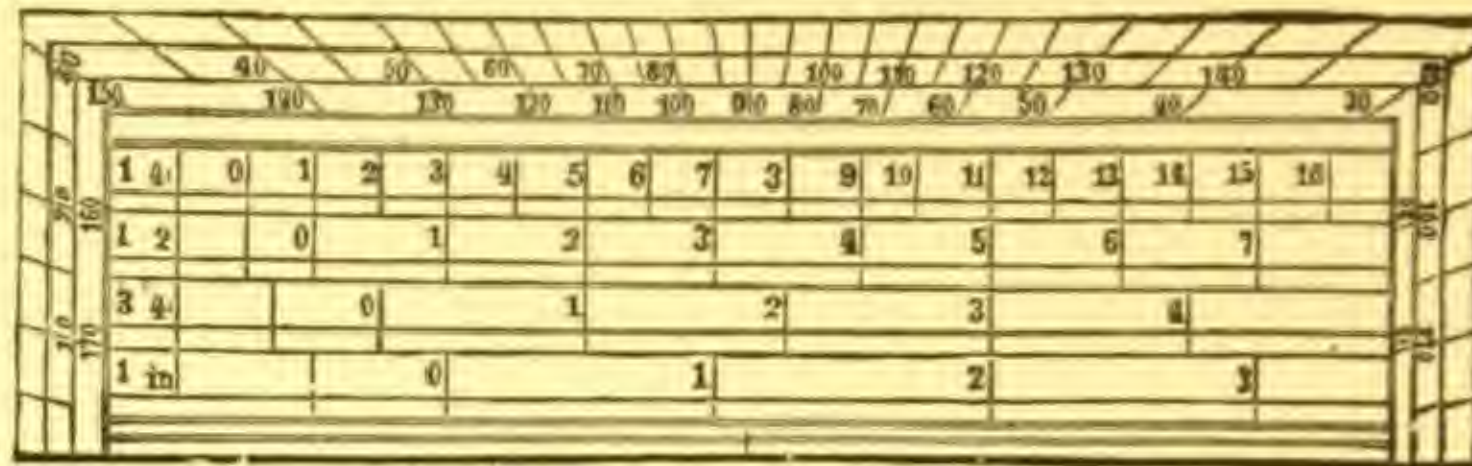


No. 4460

No.					Each
4460	Plotting Scale,	6 inches long,	Boxwood	.....

FLAT SCALES (Continued)

PROTRACTOR SCALES

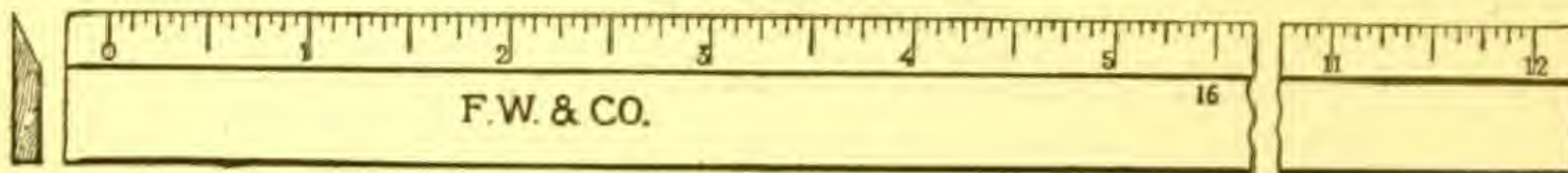


No. 4461

- | | | |
|------|--|------|
| No. | | Each |
| 4461 | Protractor Scales, 6 inches long, Boxwood | |
| 4462 | “ “ “ “ “ Ivory; Square Ivory Protractor, 6x1 1/4 in., whole degrees. Scales: 1/4, 1/2, 3/4, 1 inch to the foot; Scale of Chords, Scales of 25, 30, 35, 40, 45 parts per inch, Diagonal Scales.. | |
| 4463 | Protractor Scales, 6 inches, Ivory, extra heavy; Square Ivory Protractor, 6x1 1/4 in., whole degrees. Scales: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1 inch to the foot; Scale of Chords, Diagonal Scales, Scales of 30, 35, 40, 45, 50, 60 parts per inch | |

ONE BEVEL BOXWOOD SCHOOL SCALES

Boxwood. One Edge Beveled. With But One Division on Each Scale



No. 4465 A

12 inches long

- | | | |
|--------|---|------|
| No. | | Each |
| 4465 | Architects' Scales, divided either 1/8, 1/4, 1/2, 1, 3/2, 2, 1 1/2, 3, 1 3/4, 2 1/2, 1 3/4, 2, 3, 4 or 6 inches to the foot | |
| 4465 A | 12 inches, full divided inches to 32ds | |
| 4465 M | 12 “ “ “ centimeters to millimeters | |
| 4466 | Engineers' Scales, divided either 10, 20, 30, 40, 50 or 60 parts to the inch | |
| 4467 | Engineers' Scales, divided either 80 or 100 parts to the inch | |

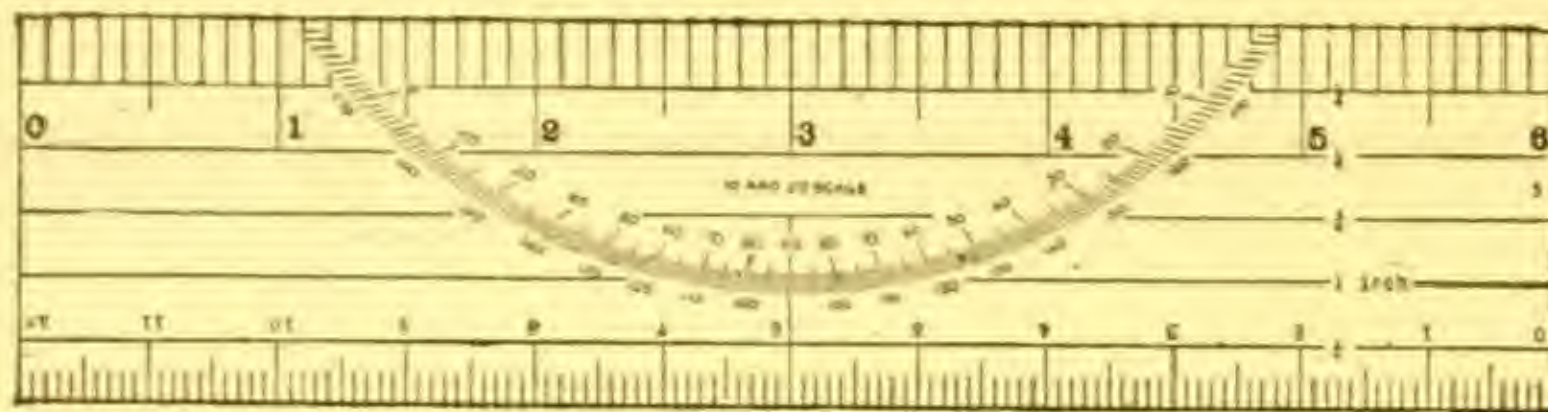
SPECIAL SCALES

We are equipped to make scales, either flat or triangular, with special graduations, at short notice. Finished in every way equal to our stock, at moderate prices. Submit sketch with order.

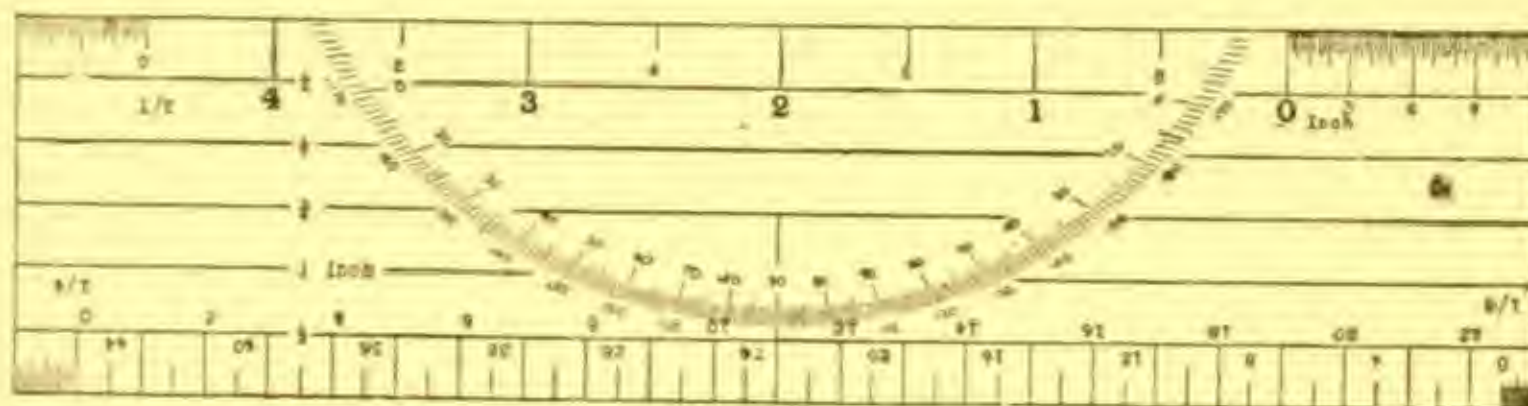
BRISTOL BOARD OR PAPER SCALES

With But One Division on Each Scale; 19 Inches Long

- | | | |
|------|--|------|
| No. | | Each |
| 4450 | Divided either in 10, 20, 30, 40, 50 or 60 parts to the inch | |
| 4451 | “ “ “ 3/2, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1, 1 1/2 and 3 inches to the foot | |


F. WEBER CO.
P H I L A D E L P H I A
S T. L O U I S **B A L T I M O R E**
FLAT SCALES (Continued)
**TRANSPARENT CELLULOID, FLEXIBLE
PROTRACTOR SCALES**


No. 4468/1 For Civil Engineers and Surveyors, Divided
10 and 20 Parts to the Inch



No. 4468/4 For Architects and Mechanical Engineers,
Divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1 inch to the foot



No. 4468/5 For Students of Mathematics, Schools, Etc.,
Divided 8ths, 16ths, 32ds; Centimeters

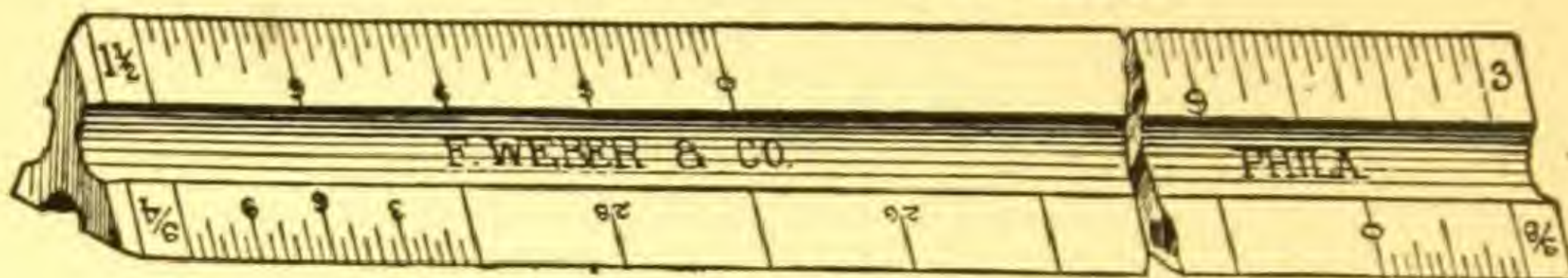
ILLUSTRATIONS ONE-HALF SIZE

These Scales are made of transparent celluloid of just sufficient thickness to be perfectly flexible. Lines can be drawn parallel with, or at any desired angle to each other without measuring. Civil and Mechanical Engineers, Surveyors and Architects will find them very convenient for recording field notes and making sketches. **Price,** **Each,**

**SPHINX TRIANGULAR BOXWOOD
AND WHITE EDGE SCALES**

Made of fine, selected, thoroughly seasoned Boxwood. The White Edges of heavy celluloid are attached, or inlaid, in such a manner as to prevent their separation from the stock. Graduations guaranteed accurate.

Engine Divided U. S. Standard



No. 4471

For Architects and Mechanical Engineers

TRIANGULAR BOXWOOD

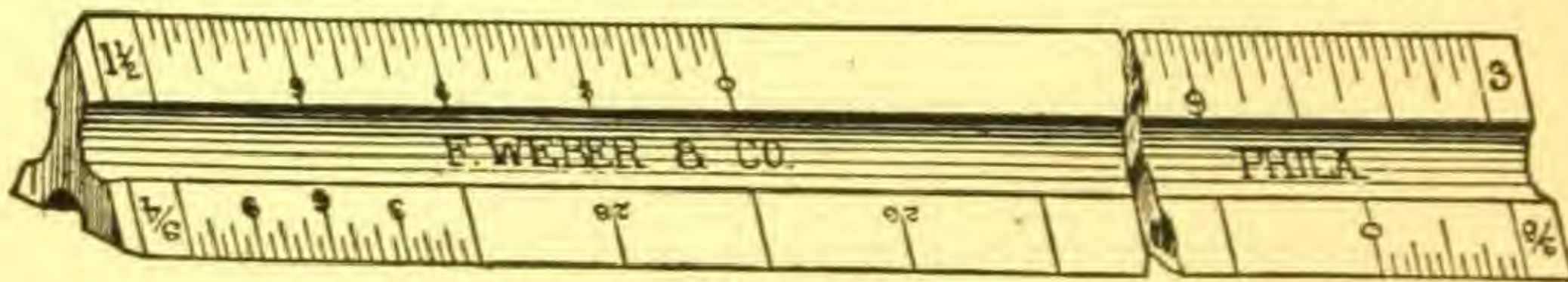
Graduated, $\frac{3}{32}$, $\frac{3}{16}$, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, 1½, 3 in. to the foot, and one edge inches to 16ths.

No.				Each
4470	Boxwood,	6 inches	.....
4471	"	12 "	.....
4472	"	18 "	.....

Graduated, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{4}$, 1½, 2, 3, 4 in. to the foot, and one edge inches to 16ths.

No.				Each
4474	Boxwood,	6 inches	.....
4475	"	12 "	.....
4476	"	18 "	.....

No.				Each
4471 P	Boxwood,	12 inches,	graduated, $\frac{3}{8}$, $\frac{3}{4}$, 1½, 3, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1 inch to the foot; one edge full divided inches to 16ths; another full divided inches to 50ths	.....



No. 4481

For Architects and Mechanical Engineers

TRIANGULAR WHITE EDGE

Graduated, $\frac{3}{32}$, $\frac{3}{16}$, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, 1½, 3 in. to the foot, and one edge inches to 16ths.

No.				Each
4480	White Edge,	6 inches	.....
4481	"	12 "	.....
4482	"	18 "	.....

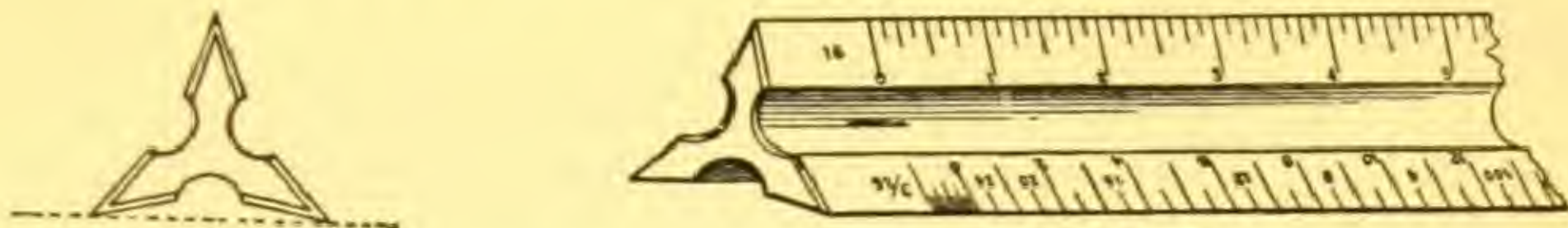
Graduated, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{4}$, 1½, 2, 3, 4 in. to the foot, and one edge inches to 16ths.

No.				Each
4485	White Edge,	12 inches	.....
4486	"	18 "	.....

**SPECIAL TRIANGULAR BOXWOOD SCALES for COLLEGES
AND HIGH SCHOOLS MADE TO ORDER**

TRIANGULAR SCALES (Continued)

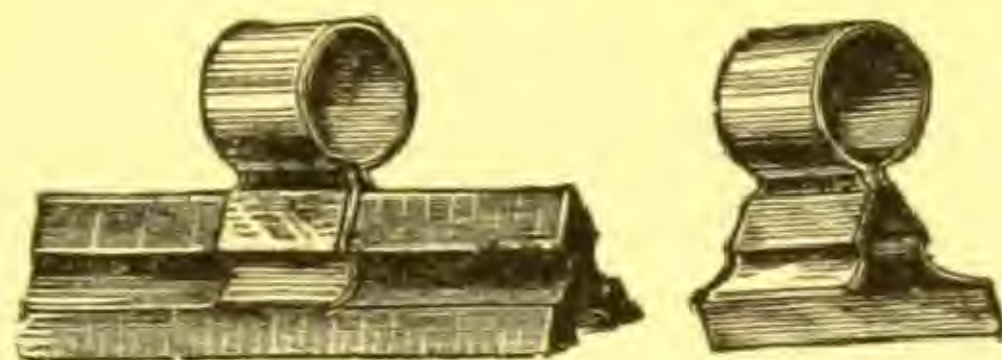
TRIANGULAR WHITE EDGE



Improved Shape, With Relieved Facet

No.						Each
4481 C	White Edge,	12 inches,	graduated like	No. 4481	.....
4485 C	" "	12 "	" "	No. 4485	.....
4482 C	" "	18 "	" "	No. 4482	.....
4486 C	" "	18 "	" "	No. 4486	.....

SCALE GUARD



No. 4495

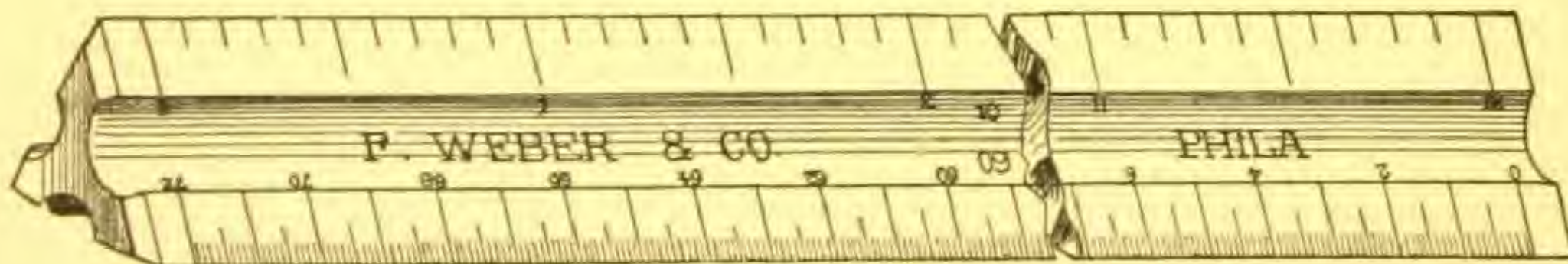
No.		Each
4495	Scale Guard, German silver, constructed to show the side of scale in use	

JAPANNED TIN SCALE CASES

No.		Each
4497	Japanned Tin Scale Cases. Very convenient for students to carry scale, erasers, pencils, pens, thumb tacks, etc. Inside dimensions 12½ inches high, 1½-inch diameter, with slip cover, 2½ inches deep. Edges hemmed. Japanned dull olive green	

TRIANGULAR BOXWOOD SCALES

Engine Divided. U. S. Standard



No. 4501

For Civil Engineers and Surveyors

Graduated, 10, 20, 30, 40, 50 and 60 parts to the inch

No.			Each
4500	Boxwood,	6 inches	.....
4501	" "	12 "	.....
4502	" "	18 "	.....

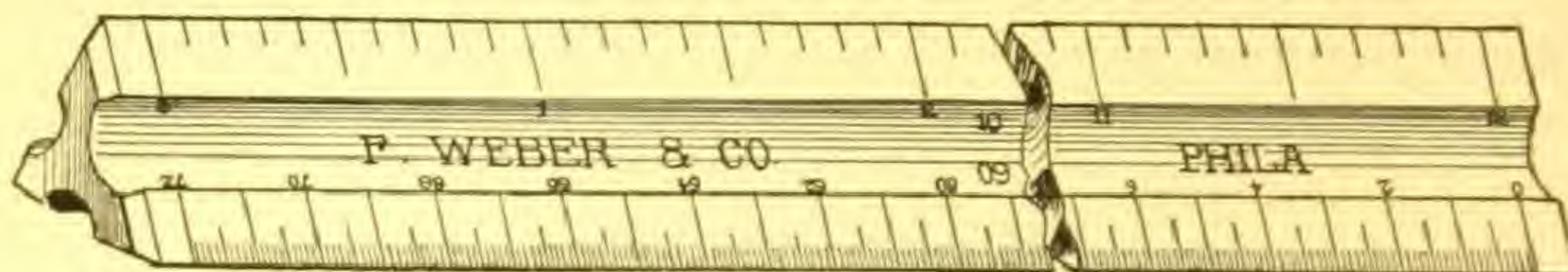
TRIANGULAR SCALES (Continued)

TRIANGULAR BOXWOOD SCALES

Graduated, 20, 30, 40, 50, 60 and 80 parts to the inch

No.					Each
4505	Boxwood,	6 inches	.....	
4506	"	12 "	.....	
4507	"	18 "	.....	
4509	"	12 "	graduated, 100, 200, 300, 400, 500 and 600 parts to the foot	.....

TRIANGULAR WHITE EDGE SCALES



No. 4511

For Civil Engineers and Surveyors

Graduated, 10, 20, 30, 40, 50 and 60 parts to the inch

No.					Each
4510	White Edge,	6 inches	.....	
4511	"	12 "	.....	
4512	"	18 "	.....	

Graduated, 20, 30, 40, 50, 60 and 80 parts to the inch

No.					Each
4514	White Edge,	6 inches	.....	
4515	"	12 "	.....	
4516	"	12 "	graduated 100, 200, 300, 400, 500 and 600 parts to the foot	.....

TRIANGULAR WHITE EDGE SCALES

Improved Shape with Relieved Facet

For Illustration of Shape, See No. 4481 C

No.					Each
4511 C	White Edge,	12 inches,	graduated like No. 4511	.....
4512 C	"	18 "	" " No. 4512	.....
4515 C	"	12 "	" " No. 4515	.....
4516 C	"	12 "	" " No. 4516	.....

TRIANGULAR METRIC SCALES

Graduated, .01, .02, .03, .05, .025, and .0125.

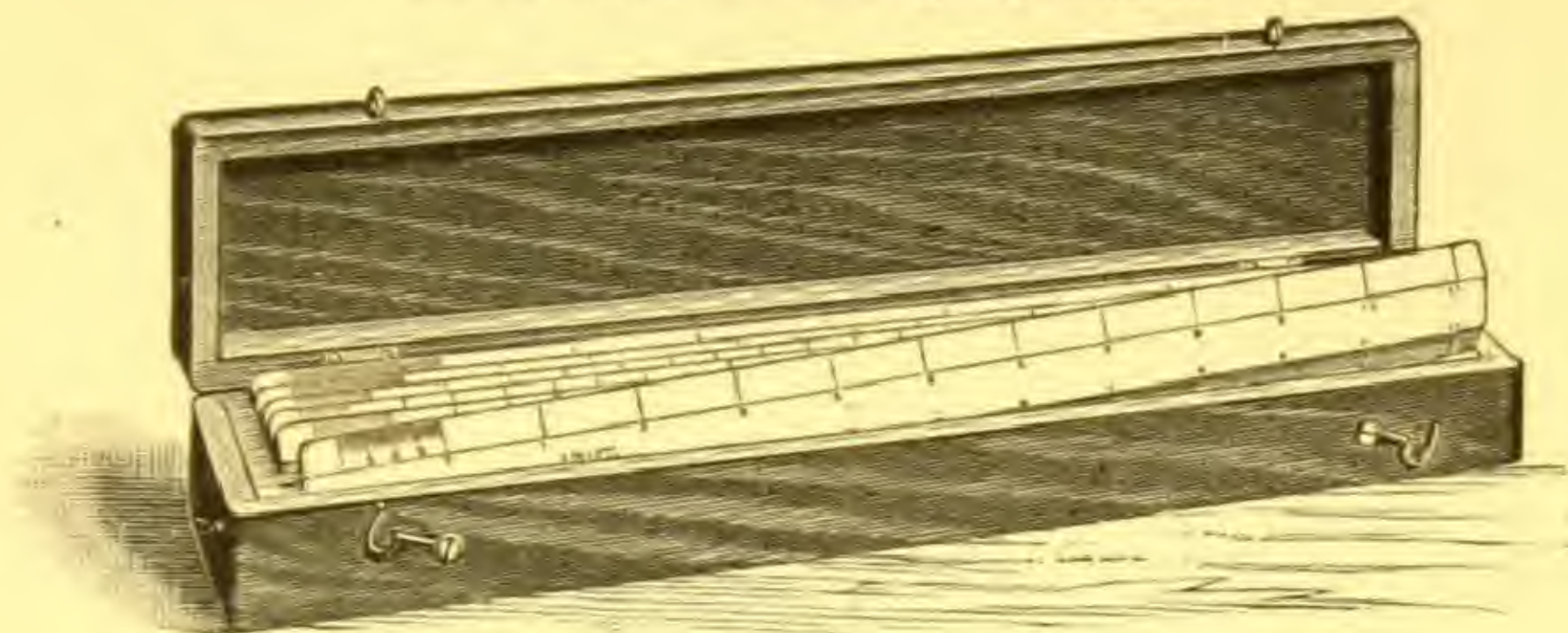
No.					Each
4530	Boxwood,	20 centimeters	.....	
4531	"	30 "	.....	
4532	"	50 "	.....	
4533	White Edge,	20 centimeters	.....	
4534	"	30 "	.....	
4534½	"	50 "	.....	

SPECIAL SCALES

Our modern facilities enable us to make scales, with special graduations, at short notice. Submit sketch with order or inquiry. Prices moderate.

FLAT SCALES IN SETS

In Partitioned Mahogany Boxes



For Architects and Mechanical Engineers

No. 4540 and No. 4541 have a different scale on each edge; both edges are divided and figured to read both ways.

No.		Per Set
4540	Set of 4 Boxwood Scales, 12 in. Divided $\frac{1}{8}$ and $\frac{1}{4}$, $\frac{1}{2}$ and 1, $\frac{3}{8}$ and $\frac{3}{4}$, $1\frac{1}{2}$ and 3 inches to the foot	
4541	Set of 4 White Edge Scales, 12 in. Same graduations as No. 4540..	

Nos. 4546 to 4553 have same scale on both edges; one edge is divided and figured to read from left to right and the other from right to left.

No.		Per Set
4546	Set of 4 Boxwood Scales, 12 in. Divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ and 1 inch to the foot	
4547	Set of 4 White Edge Scales, 12 in. Same graduations as No. 4546..	
4548	Set of 8 Boxwood Scales, 12 in. Divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ and 3 inches to the foot	
4549	Set of 8 White Edge Scales, 12 in. Same graduations as No. 4548..	
4550	Set of 12 Boxwood Scales, 12 in. Divided $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$, 3, 2, 4, 6 and 12 inches to the foot	
4551	Set of 12 White Edge Scales, 12 in. Same graduations as No. 4550.	
4552	Set of 12 Boxwood Scales, 12 in. Divided $\frac{3}{32}$, $\frac{1}{8}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, $1\frac{1}{2}$, 3, 6 and 12 inches to the foot	
4553	Set of 12 White Edge Scales, 12 in. Same graduations as No. 4552.	

CHAIN SCALES IN SETS

For Engineers

In set numbers 4554 and 4554 W each scale has two different divisions, one on each edge, each of which is numbered to read both ways.

No.		Per Set
4554	Set of 4 Boxwood Scales, 12 in. Divided 10, 20, 30, 40, 50, 60, 80, 100 parts to the inch	
4554 W	Set of 4 White Edge Scales, 12 in. Same graduations as No. 4554.	

In set numbers 4555, 4555 W and 4556 W each scale has only one division, the same on both edges, and is numbered to read both ways on each edge.

No.		Per Set
4555	Set of 6 Boxwood Scales, 12 in. Divided 10, 20, 30, 40, 50, 60 parts to the inch	
4555 W	Set of 6 White Edge Scales, 12 in. Same graduations as No. 4555.	
4556 W	Set of 8 White Edge Scales, 12 in. Divided 10, 20, 30, 40, 50, 60, 80, 100 parts to the inch	

METRIC SCALES IN SETS

No.	Per Set
4560 Set of 6 Boxwood Scales, 30 cm. Divided metric measure .01, .02, .03, .05, .025, .0125	
4560 W Set of 6 White Edge Scales, 30 cm. Same graduations as in set No. 4560	

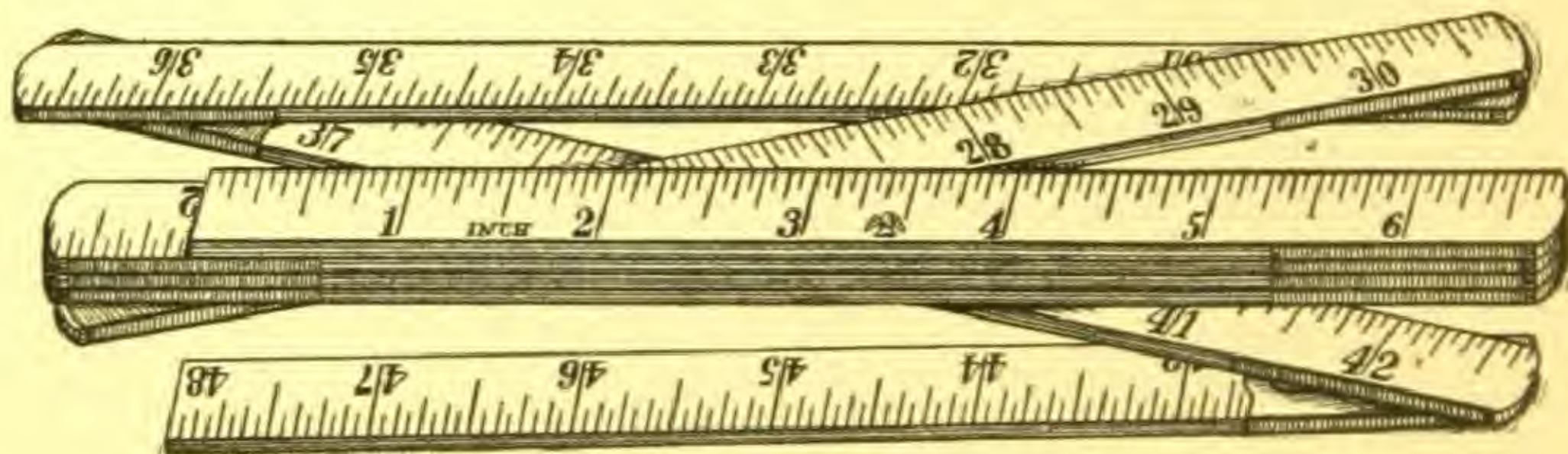
Sets of Scales with Other Divisions Made to Order

ENGINEERS' POCKET FOLDING RULES

Of the Very Finest Quality, Not to be Confused with the Majority of Cheaper Rules Now on the Market

These rules are made of a flexible and light wood, prepared in a manner to prevent shrinkage, hence they are accurate. They are constructed much thinner than the old-style rules and without the sharp metal edges, and are, therefore, more convenient to carry in the pocket.

Rules Nos. 4580 to 4580 W are provided with spring joints with hidden rivets. When opened the rule is held in a straight line, thus making it especially useful measuring vertical and horizontal lines. The ends have brass tips firmly attached.



No. 4582

HARDWOOD, YELLOW POLISHED, SPRING JOINTS, HIDDEN RIVETS, METAL TIPS

All Rules Are Divided on Both Sides, and Read From Right and Left
6-inch Joints, 5/8 inches wide

No.	Each
4580 2 feet, spring joints, metal tips, 4 folds. Div'd $\frac{1}{16} \times \frac{1}{16}$ in.	
4581 3 " " " " " 6 " " " $\frac{1}{16} \times \frac{1}{16}$ "	
4582 4 " " " " " 8 " " " $\frac{1}{16} \times \frac{1}{16}$ "	
4583 5 " " " " " 10 " " " $\frac{1}{16} \times \frac{1}{16}$ "	
4584 6 " " " " " 12 " " " $\frac{1}{16} \times \frac{1}{16}$ "	
4585 8 " " " " " 16 " " " $\frac{1}{16} \times \frac{1}{16}$ "	
4586 4 " " " " " 8 " " " $\frac{1}{8}$ in. x mm.	
4586 $\frac{3}{4}$ 6 feet, spring joints, metal tips, 12 folds. Div'd $\frac{1}{16}$ in. x mm.	
4586 $\frac{1}{2}$ 4 feet, spring joints, metal tips, 8 folds. Div'd $\frac{1}{16}$ in. x 1/100 ft.	
4586 $\frac{1}{4}$ 6 feet, spring joints, metal tips, 12 folds. Div'd $\frac{1}{16}$ in. x 1/100 ft. ..	

FLAT SCHOOL RULES

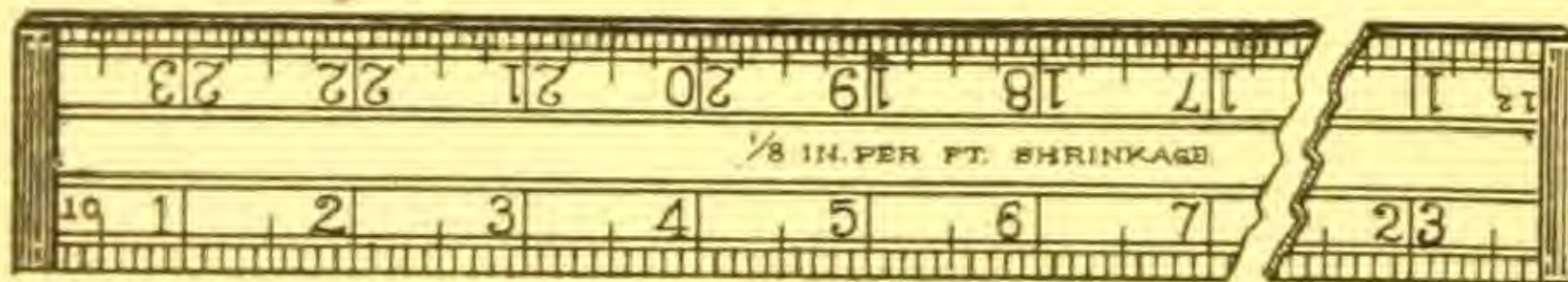


No. 4622

No.		Each	Per Doz.
4620	12 inches, flat, divided inches into 16ths and mm.		
4621	12 " " " " " " 16ths " " polished,		
4621½	12 " " two bevels, inches to 16ths, and centimeters to mm.		
4622	12 inches, divided inches into 16ths, with Brass Edge		
4623	15 " " " " 16ths, " " "		
4624	18 " " " " 16ths, " " "		
4625	24 " " " " 16ths, " " "		
4626	12 " flat, polished Maple, with Brass and White Edge, divided inches into 16ths		
4627	15 inches, flat, polished Maple, with Brass and White Edge, divided inches into 16ths		
4628	18 inches, flat, polished Maple, with Brass and White Edge, divided inches into 16ths		
	See also No. 4465, page 254.		
4630	Yard Stick, 36 inches, divided to 8ths, plain, varnished	Each	
4631	" " 36 " " " 8ths, brass tipped, varnished		
4632	Meter Stick, divided one side millimeters, other side inches to 8ths, plain, varnished		
4633	Meter Stick, divided one side millimeters, other side inches to 8ths, brass tipped, varnished		

SHRINKAGE RULES

For Single and Double Shrinkage

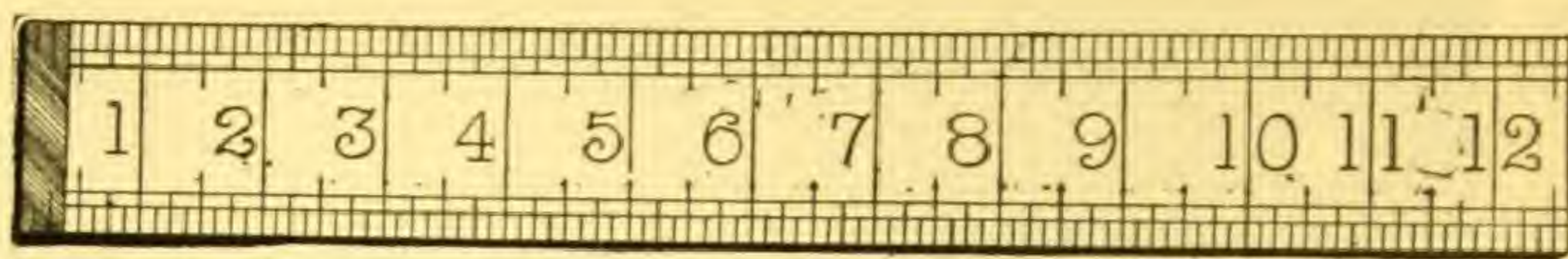


No. 4641

These Shrinkage Rules are of hardwood, brass-tipped, about 1½ inches wide by ½ inch thick, and divided to ½, ⅓, ¼ and ⅕ in. They are superior to all others in quality, accuracy and finish.

No.	Shrinkage Rule, 24 ²⁰ = 24 inches	Each
4640	Shrinkage Rule, 24 ²⁰ = 24 inches	
4641	" " 24 ¹⁵ = 24 "	
4642	" " 24 ¹² = 24 "	
4643	" " 24 ¹⁰ = 24 "	
4644	" " 25 = 24 "	
4645	" " 25½ = 24 "	
4646	" " 26 = 24 "	

MEASURING STICKS

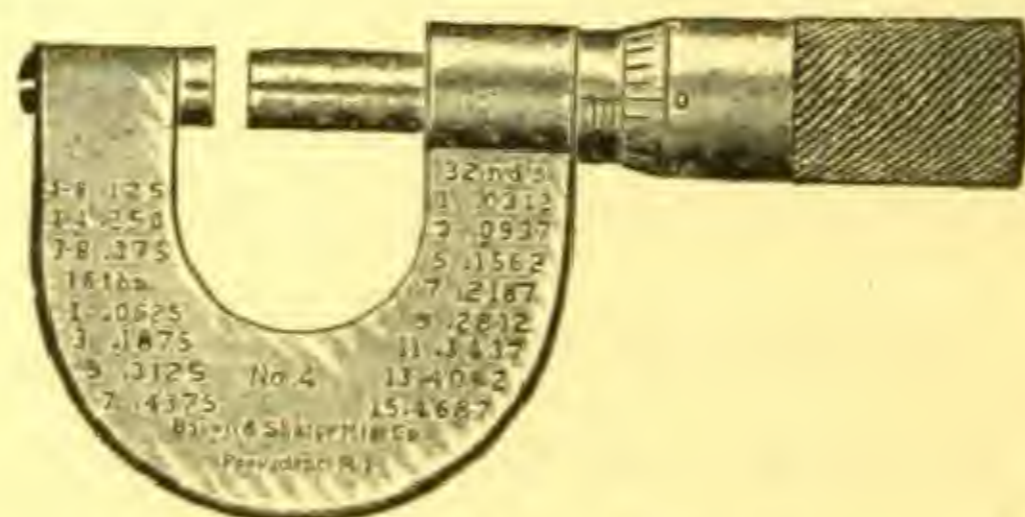


No. 4647

Made of hardwood, polished, brass-tipped, divisions stamped in. About 1 1/4 inches wide, 1/4 inch thick. Divided feet and inches to 8ths.

No.		Each
4647 A	36 inches long	
4647 B	48 " "	
4647 C	60 " "	
4647 D	72 " "	
4647 E	84 " "	

CALIPERS



Micrometer Caliper

No.		Each
4635	Micrometer Caliper. English measure; range 0 to 1/2 inch. With ratchet stop and clamp ring. Price	
4635 M	Micrometer Caliper, as above, but metric measure; range 0 to 13 mm. With ratchet stop and clamp ring. Price	

Morocco Cases for Micrometer Calipers, Each

PLAIN CALIPERS

Tempered Steel

No.		Each
4636/O	Outside Caliper, 6 inches, Spring Nut and Joint	
4636/I	Inside Caliper, 6 inches, Spring Nut and Joint	

MAP MEASURES

(ROTAMETERS)

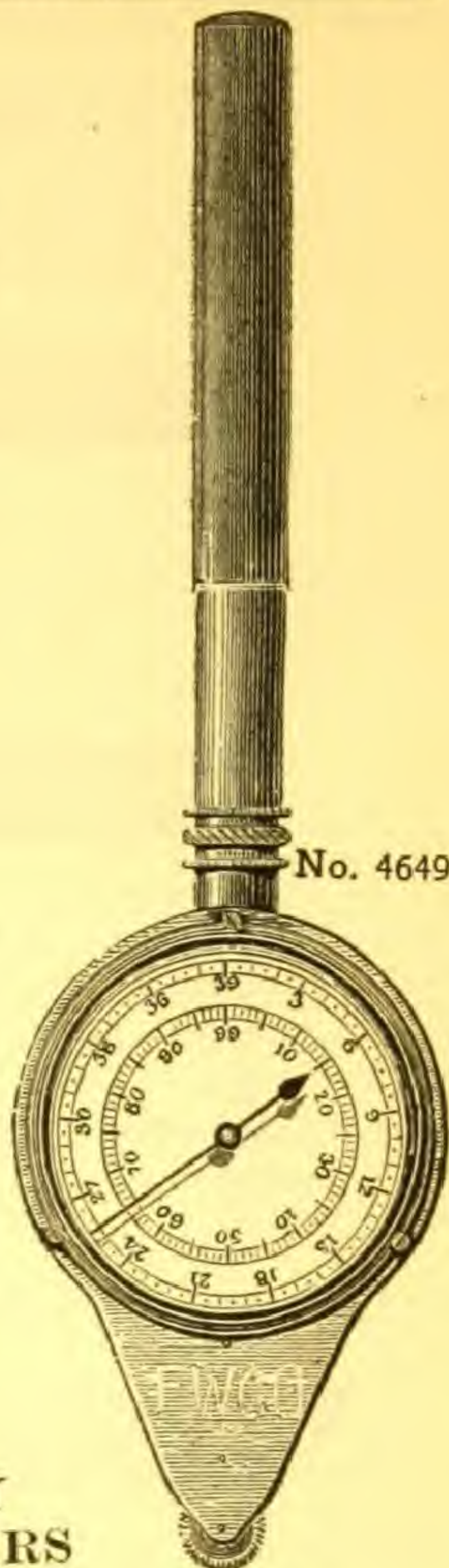
To measure a line the instrument is set to zero, held vertical, and the small projecting wheel is carefully run along the line in one direction. The index hands on the dial indicate the length of the line in feet, inches and eighths of inches.



No. 4648

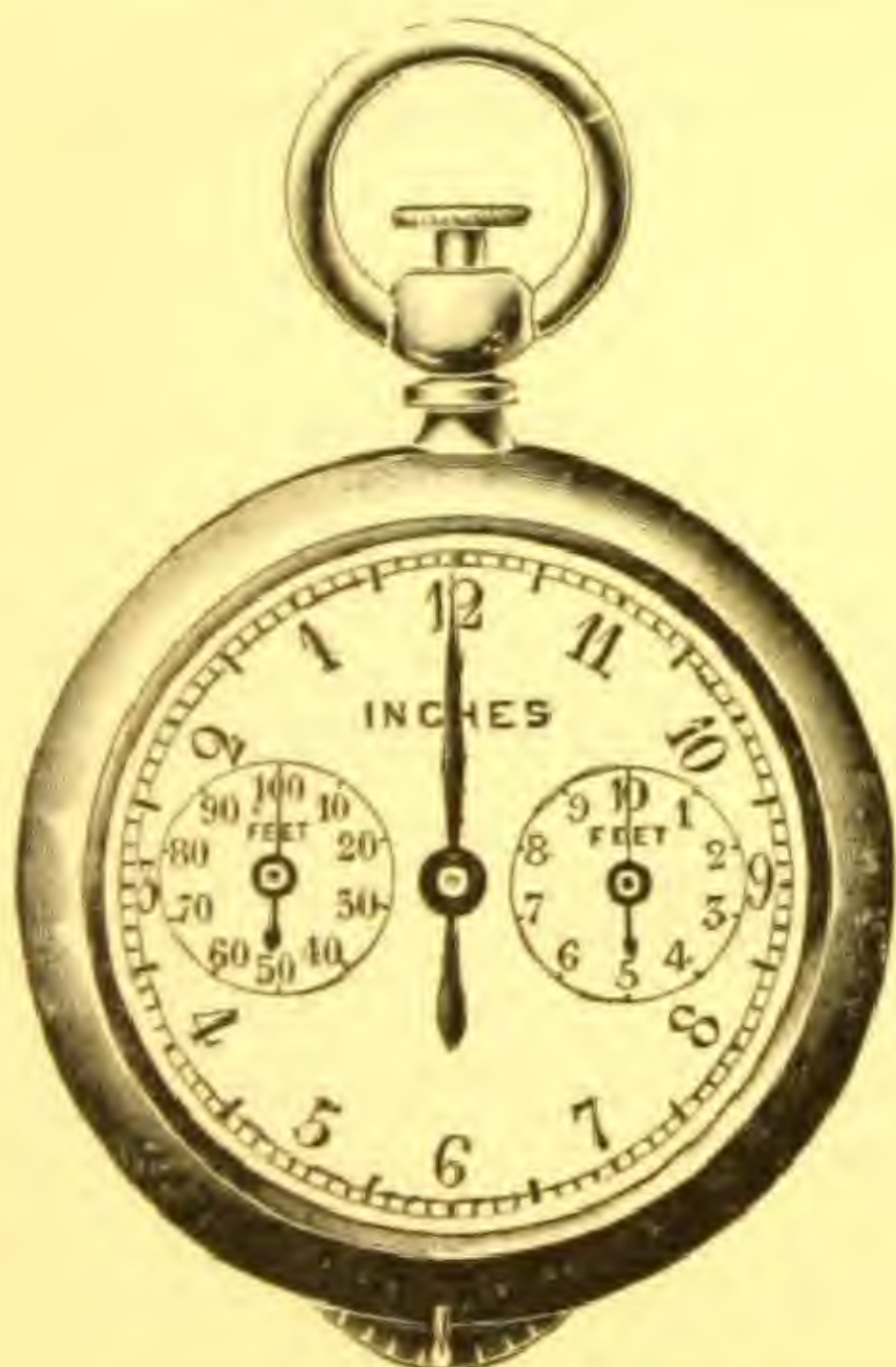
- No. 4648 Map Measure, $1\frac{3}{8}$ -inch diameter, Watch Pattern, dial with 2 graduations, 12 in. in 8ths, and 25 feet
- 4649 Map Measure, $1\frac{3}{8}$ -inch diameter, 5-inch long; with 2 graduations, inches = miles, and centimeters = kilometers
- 4650 Map Measure, Watch Pattern, $1\frac{3}{8}$ -inch diameter, 3 dials, registering 100 ft. in feet, inches and 8ths. Nickel-plated case, with resetting device, for setting all hands at zero

Each

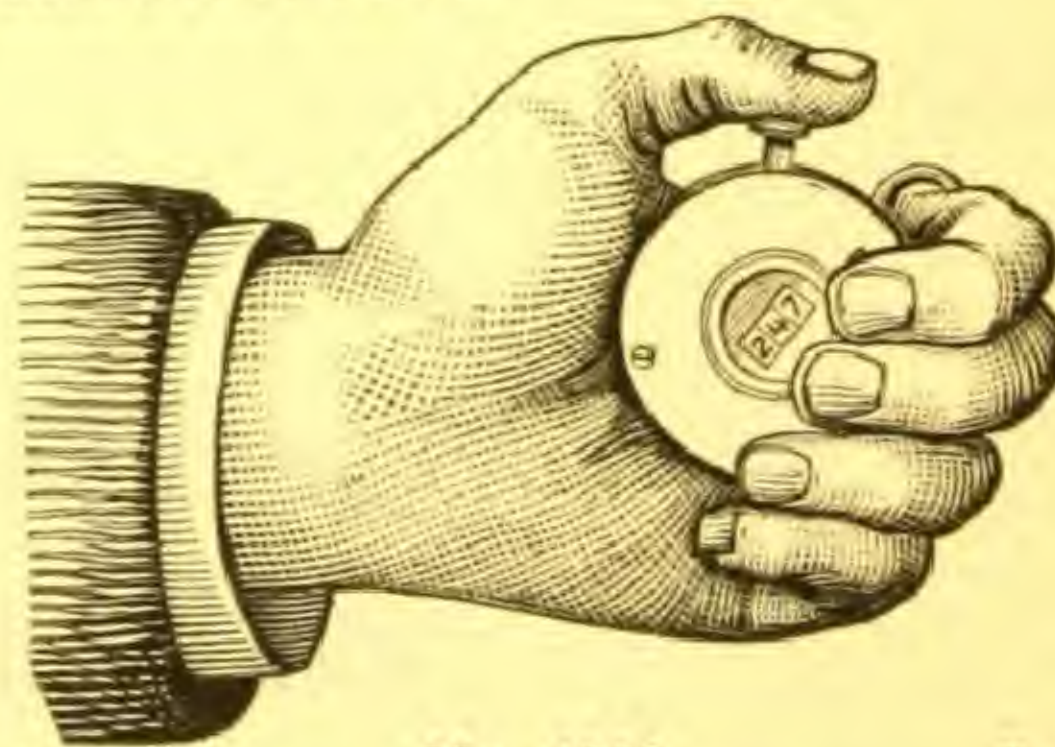


No. 4649

TALLY REGISTERS



No. 4650



- No. 4655 "Sphinx" Tally Register. For keeping count by pressing on a lever. Nickel-plated. Registers to 999
- 4656 Same as No. 4655, but registers to 9,999

Each

STRAIGHT EDGES

Our straight edges are all stamped with our trade-mark, denoting and guaranteeing their quality, accuracy and genuineness.



No. 4970

No.	4970 Cherry Wood, one edge beveled.										
Inches ..	15	18	21	24	30	36	42	48	54	60	72
Each											



No. 4972

No.	4972 Mahogany, Ebony Lined, square edges.										
Inches ...	18	24	30	36	42	48	54	60	72		
Each											
No.	4975 Transparent Celluloid Lined, mahogany or maple blade, square edges.										
Inches	18	24	30	36	42	48	54	60			
Each											

STEEL STRAIGHT EDGES



No. 4976 N

No.	4976 N Steel Nickel-plated.										
Inches ..	15	18	24	30	36	42	48	54	60	72	
Widths ..	1 3/8	1 3/8	1 1/2	1 1/2	1 3/4	1 3/4	2	2	2	2 1/2	
Each											

ENGRAVERS' STEEL STRAIGHT EDGES



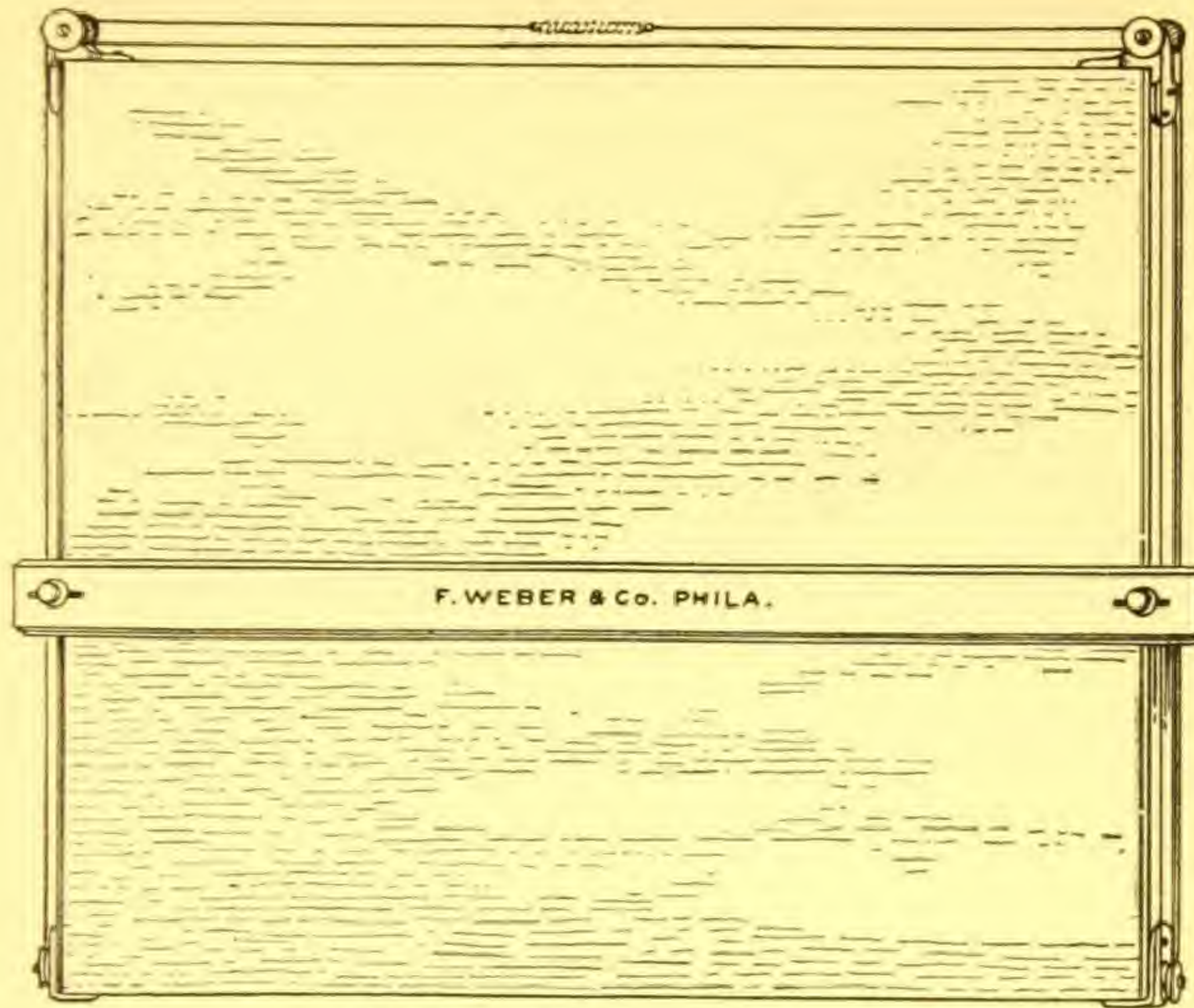
No. 4979

No.	4979 Nickel-plated, with Knob, one edge beveled.				
Inches	7	8	10	12	14
Each					

NOTE.—For straight edges for Parallel Rule Attachment, see next page.

“SPHINX” PARALLEL RULE ATTACHMENT

For Drawing Tables and Boards



For Drawing Tables and Boards

This attachment can be put on any board or drawing table. Its arrangement is simple and it can be attached and operated by any one. Works smoothly and evenly, is always parallel, unless set to an angle and develops no lost motion. A great convenience to draftsmen and especially recommended for boards, 42 inches and over.

No.		Each
4980	Price, complete, without straight edge, to fit any size board	

In Ordering Always Give Size of Board

STRAIGHT EDGES FOR PARALLEL RULE ATTACHMENT

In Ordering Always Give Size of Board

No.										
4980-A	Mahogany, Ebony Lined.									
	Sizes, inches ..	24	30	42	54	60	72	84	96	108 120
	Price, each ...									
4980-B	Mahogany, Transparent Celluloid Lined.									
	Sizes, inches	24	30	42	54	60	72	84	96	
	Price, each									

Pencil Ledge attached to Straight Edge, per foot extra.

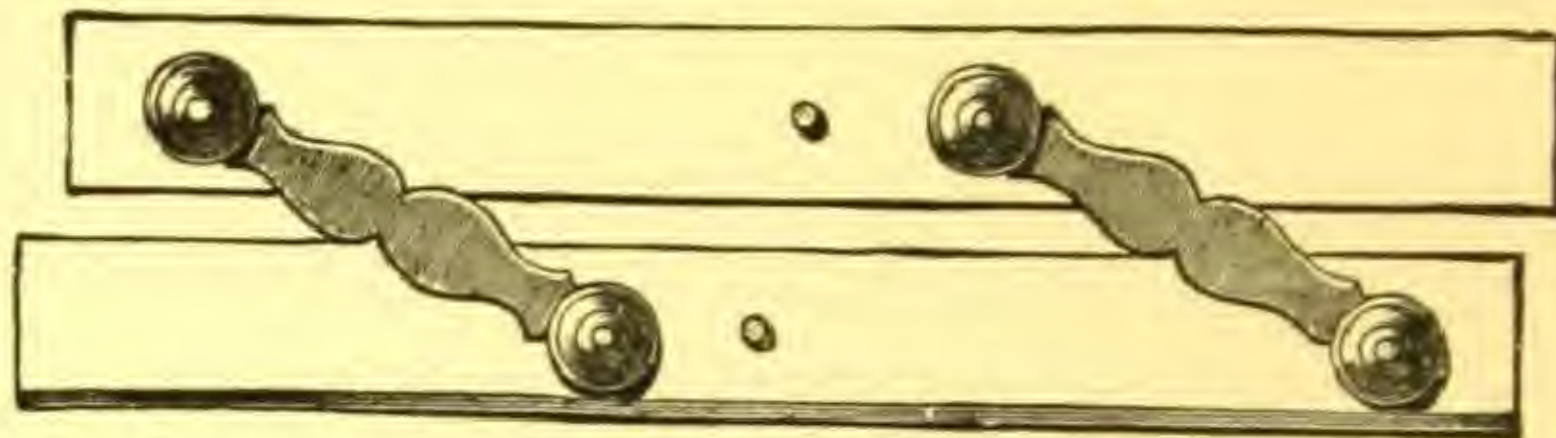
The straight edges should be ordered from 4 to 6 inches longer than the board to allow for fitting, to the posts, of the attachment.

FOLDING PARALLEL RULES



No. 4982

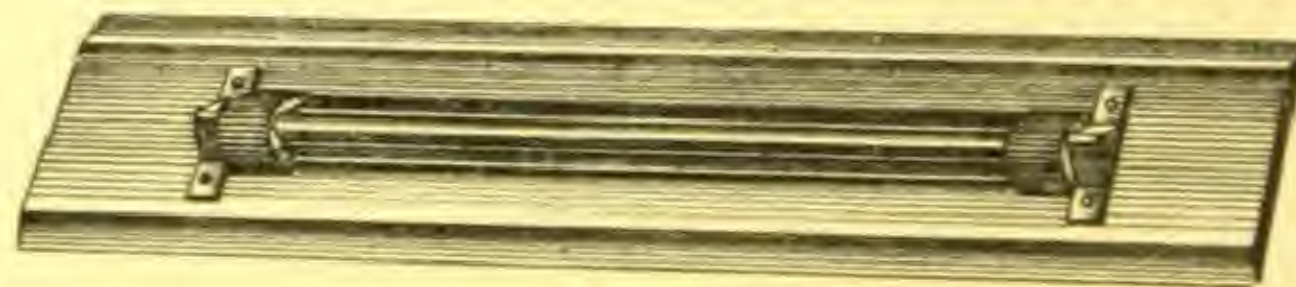
- No. 4982 Parallel Rule, **Ebony**, with Brass Mountings, Beveled Edges.
 Inches 6 12 15 18 24
 Each



No. 4984

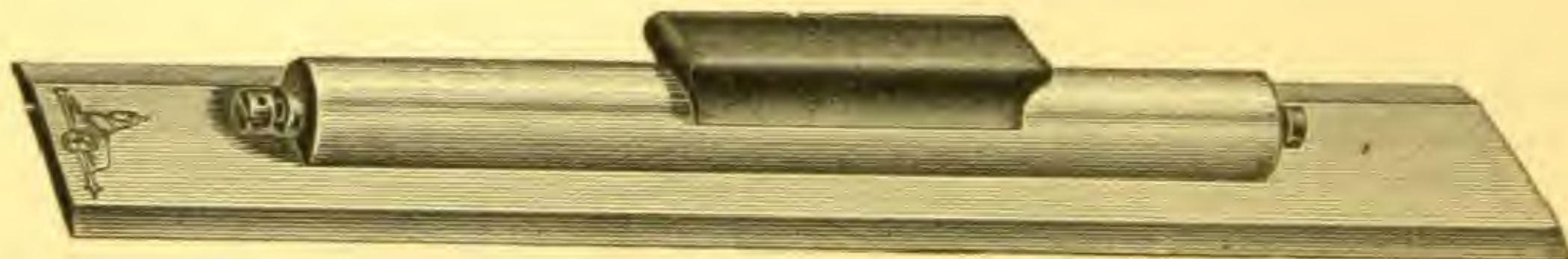
- No. 4984 Parallel Rule, **Transparent Celluloid**, with Brass Mountings, Beveled Edges.
 Inches 6 9 12 15 18
 Each

ROLLING PARALLEL RULES



No. 4986

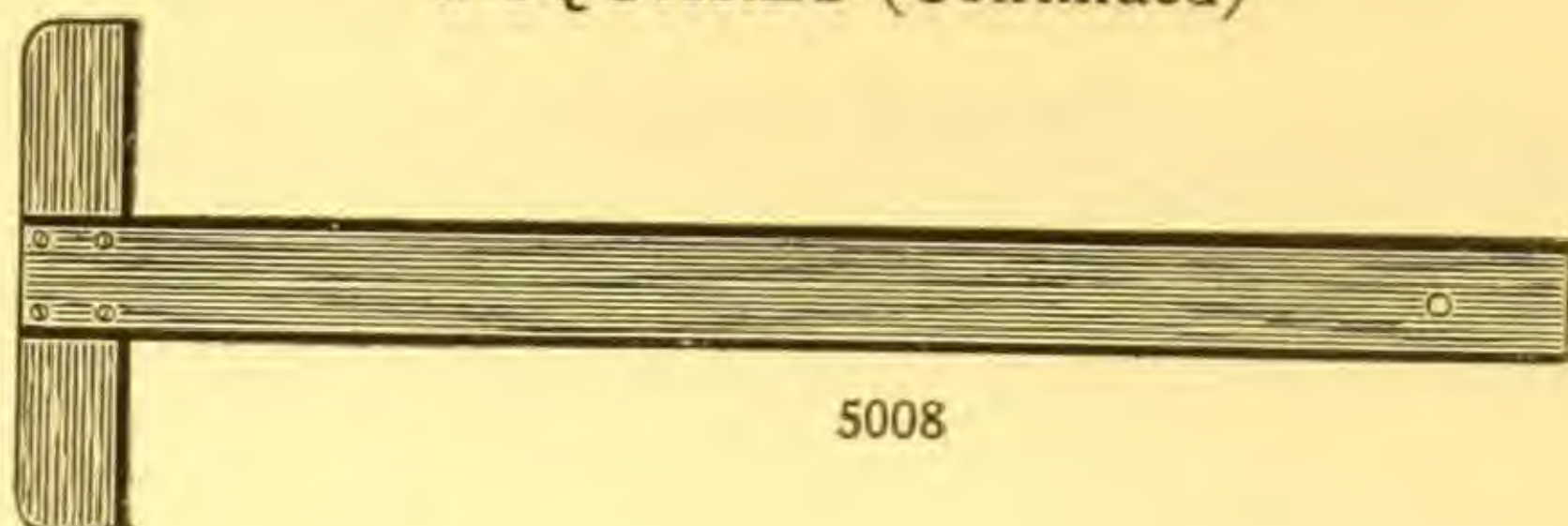
- No. 4986 **Ebony**, Brass, Nickel-plated Mountings, Beveled Edges.
 Inches 9 12 15 18
 Each



No. 4990

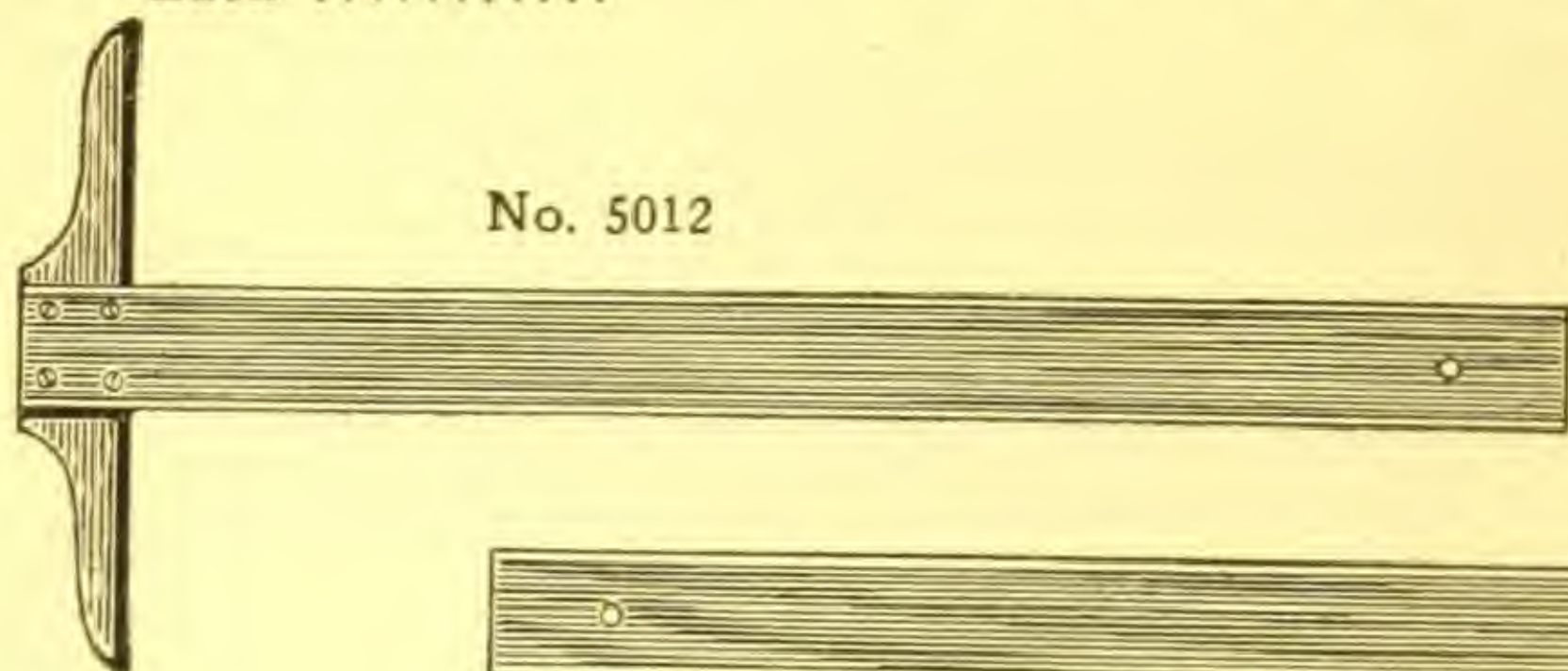
- No. 4990 **German Silver**, with **Ebony Handle**, Beveled Edges.
 Inches 9 12 15 18 24
 Each

T-SQUARES (Continued)

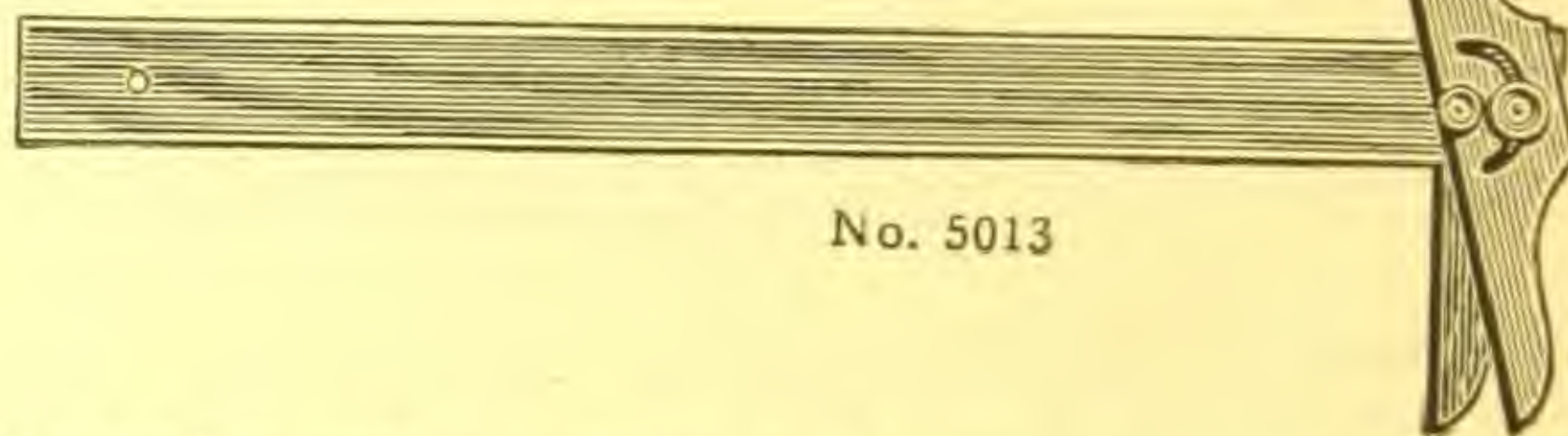


5008

No. 5008 Mahogany, Ebony Lined, Fixed Head, Shellac Finish (finest quality).
Inches 18 24 30 36 42 48 54 60 72
Each



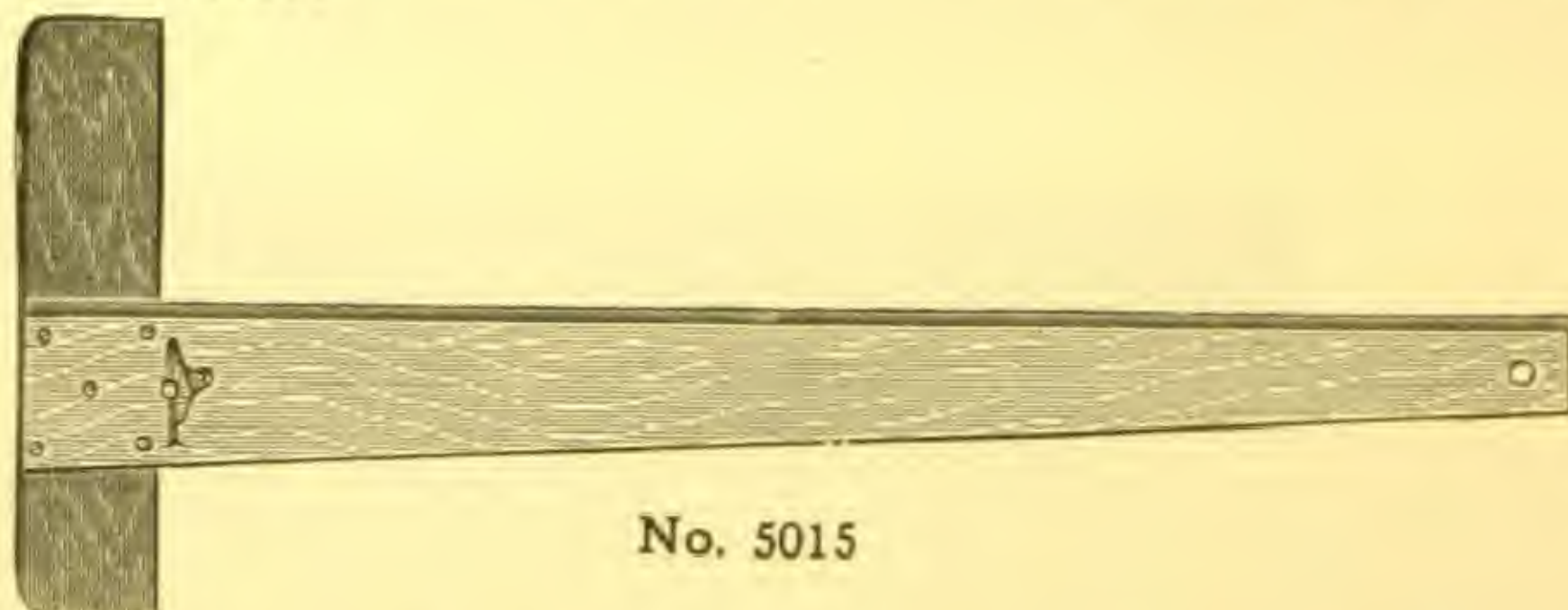
No. 5012



No. 5013

The amber is attached in such a manner, that it cannot separate from the wood. The blades will not warp.

No. 5012 Mahogany or Maple Blade, Transparent Celluloid Lined, Walnut Head, Shellac Finish. Fixed Head (finest quality).
Inches .. 12 15 18 24 30 36 42 48 54 60 72
Each.....
No. 5013 Movable Head, with two fine Brass Milled Head Swivels, Shellac Finish.
Inches 18 24 30 36 42 48 54 60 72
Each.....

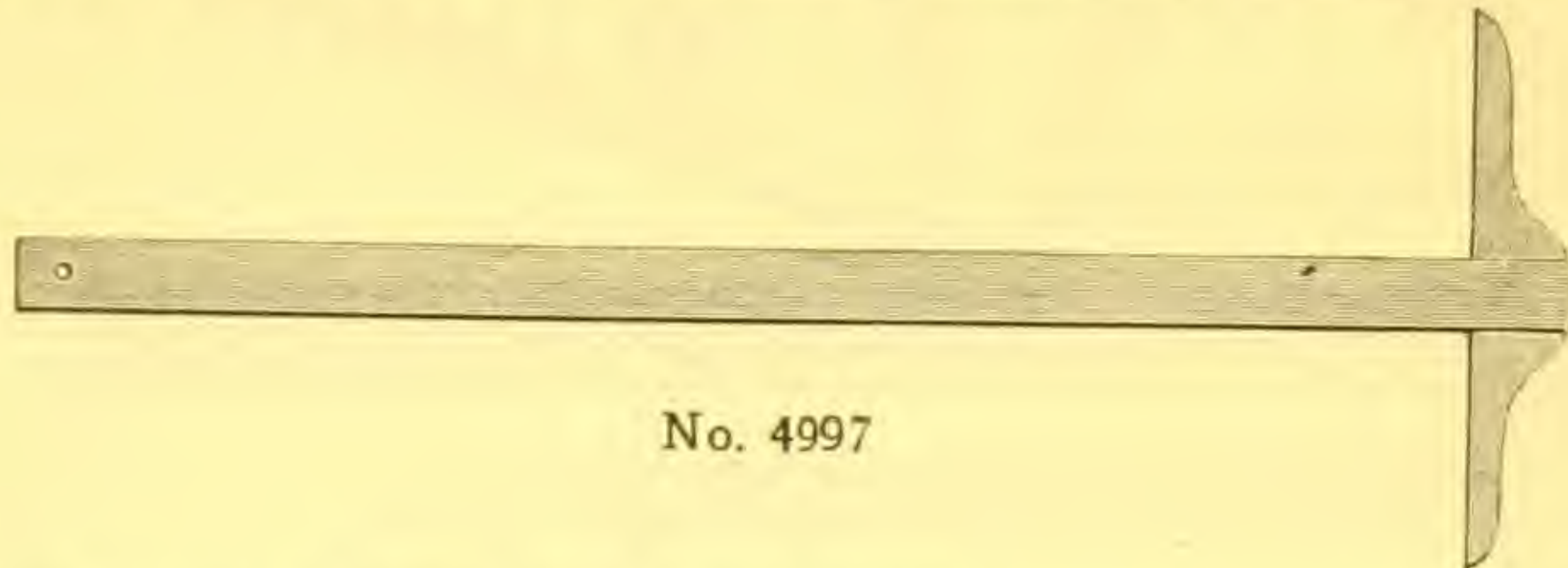


No. 5015

No. 5015 Mahogany, Ebony Lined, Tapered Blade, Beveled Edge on Right-Angle Side, Shellac Finish. Each
Inches 30 36 42 48 54 60
Each

The blades of No. 5015 are tapered and very wide at the base, to prevent spring at the further (free) end. The drawing edge is in line with the middle of the head.

T-SQUARES (Continued)
DRAUGHTSMEN'S STEEL BLADE T-SQUARES

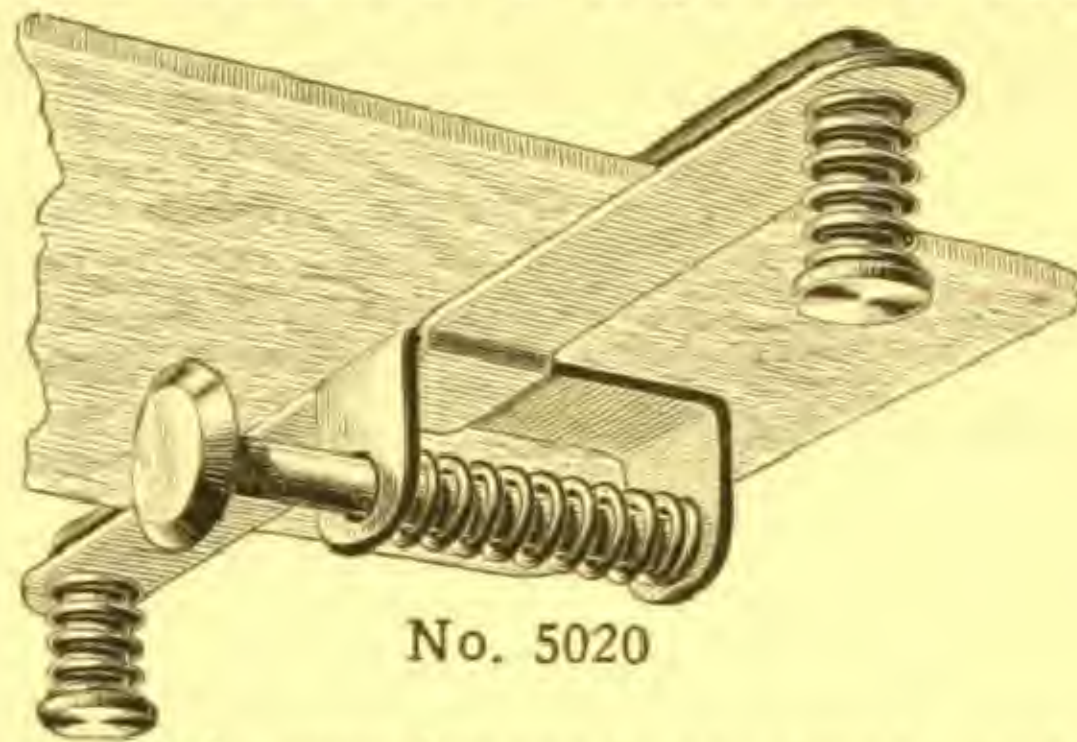


No. 4997

No.	4997	Steel Blade, Nickel-plated, Fixed Head.					
Inches	.....	18	24	30	36	42	
Widths, inches	.....	1½	1½	1½	1½	1½	
Each	.....					

For Engravers' Metal T-squares, see page 158.

WEED'S PATENT T-SQUARE HOLDER



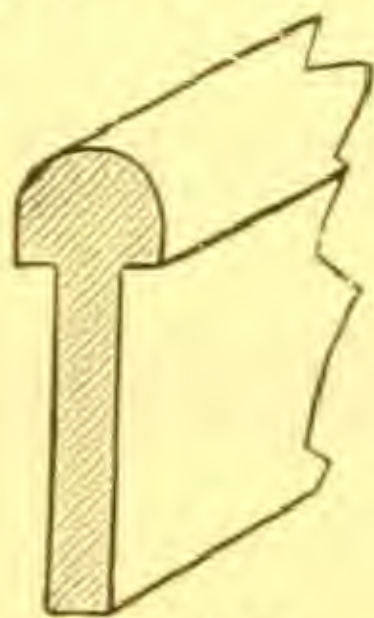
No. 5020

The construction of this attachment is so simple and perfect, that it forms a valuable addition to every T-square. The draughtsman is thus relieved of the annoyance of the T-square slipping, which with the attachment is firmly held to the drawing board; also forming a parallel attachment.

No.	5020	Nickel-plated to fit 2½ and 3½-inch blade	Each
-----	------	---	-------	------

State Size Desired When Ordering

BARS FOR BEAM COMPASSES



No. 5038

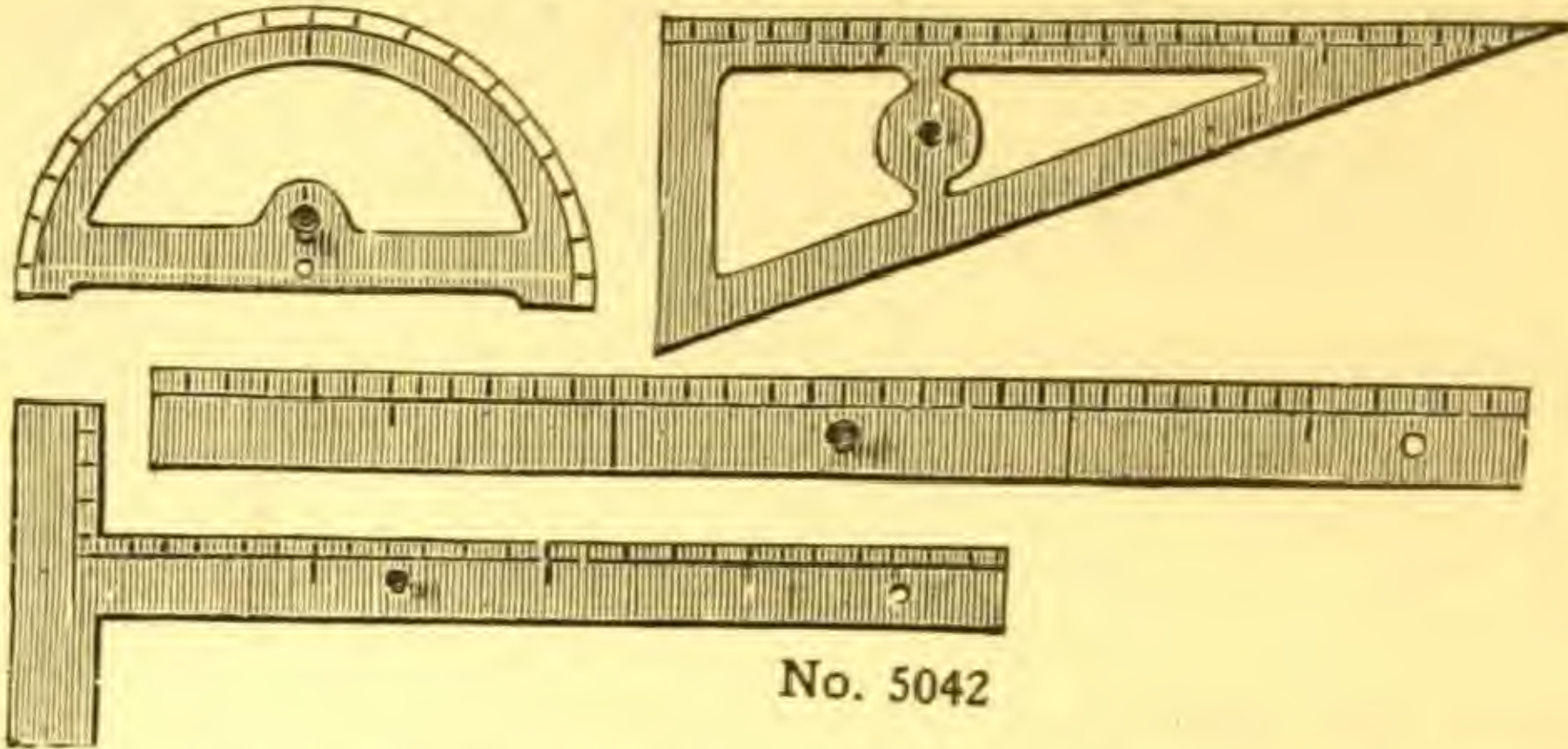


No. 5039

Inches	.....	24	30	36	42	48	60
No.	5038	Hardwood. Each	.....			
	5039	" " " " " " " "	.....			

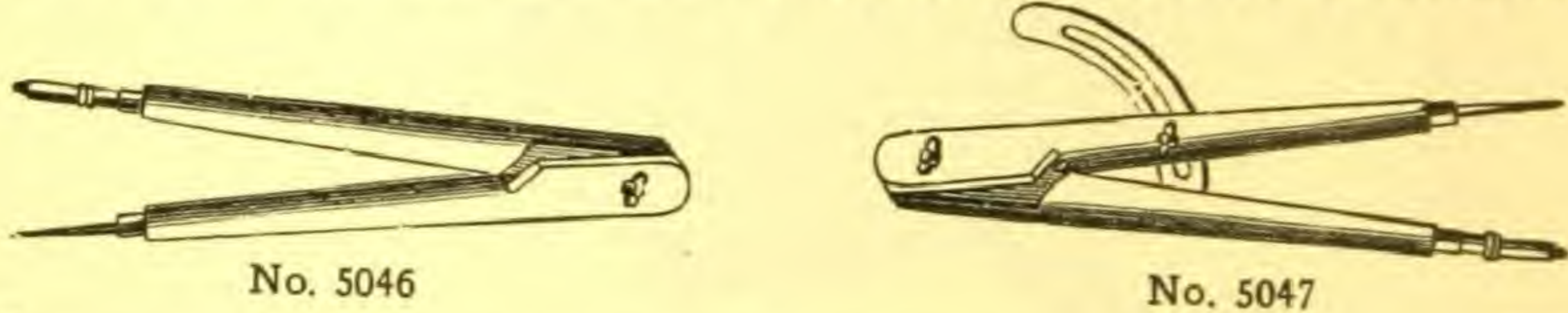
NOTE—Special shaped bars furnished to order.

BLACK BOARD SET



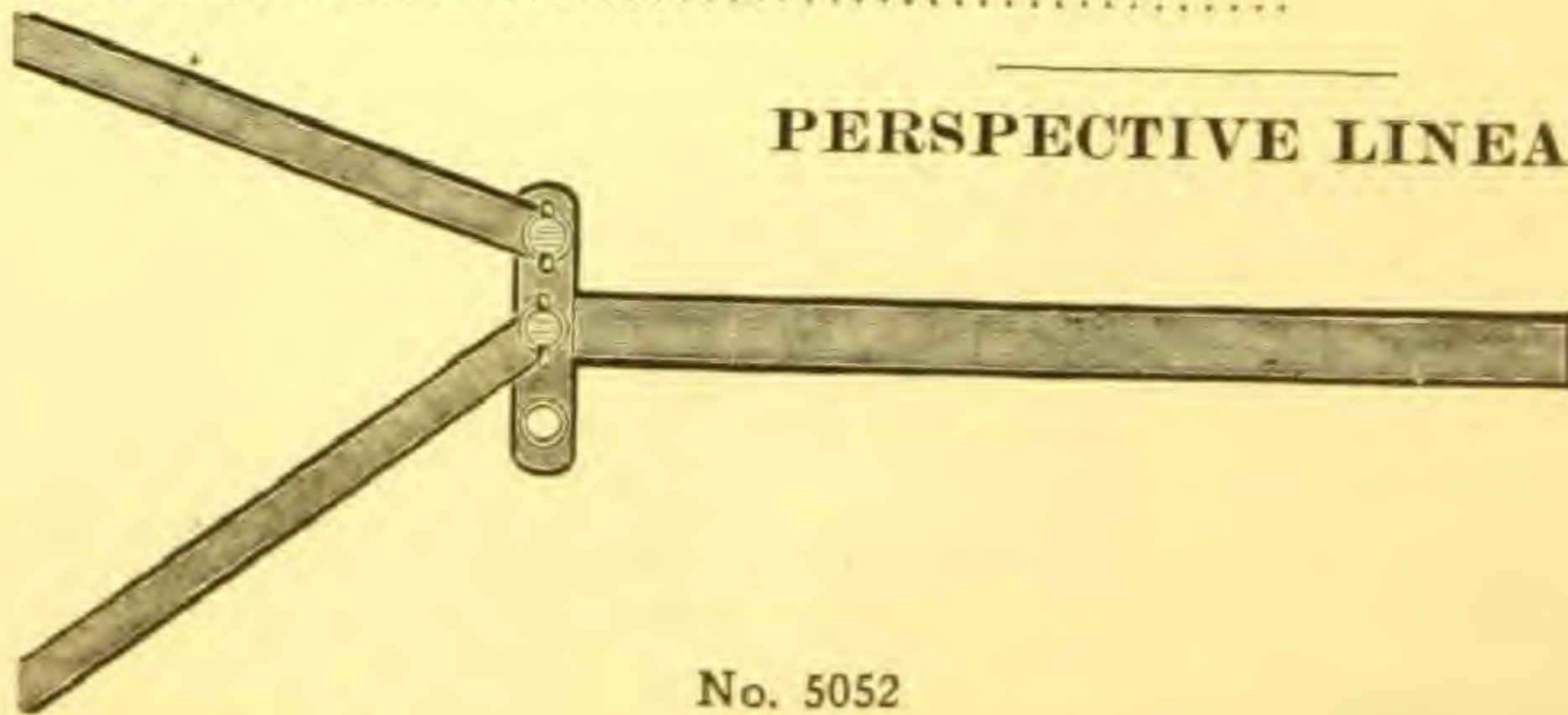
- No. 5042 Black Board Set, with Knobs, consisting of T-square, 24 in.; Straight Edge, 36 in.; Protractor, 15½ in.; Triangle 30/60 degrees, 24 in.
Per set
- 5042 S Each piece separately

WOODEN DIVIDERS and BLACK BOARD COMPASSES



- | | | | |
|------|--|----|------|
| No. | | | Each |
| 5045 | Wooden Dividers, Maple Wood, 16 in., Rubber Point, for black-board use | | |
| 5046 | Wooden Dividers, Cherry Wood, Brass Swivels, Steel Points, Extra Quality.
Lengths, inches | 12 | 18 |
| | Each | | |
| 5047 | Wooden Dividers, Cherry Wood, Brass Swivels, with Arc and Steel Points.
Lengths, inches | 12 | 18 |
| | Each | | |

PERSPECTIVE LINEAD



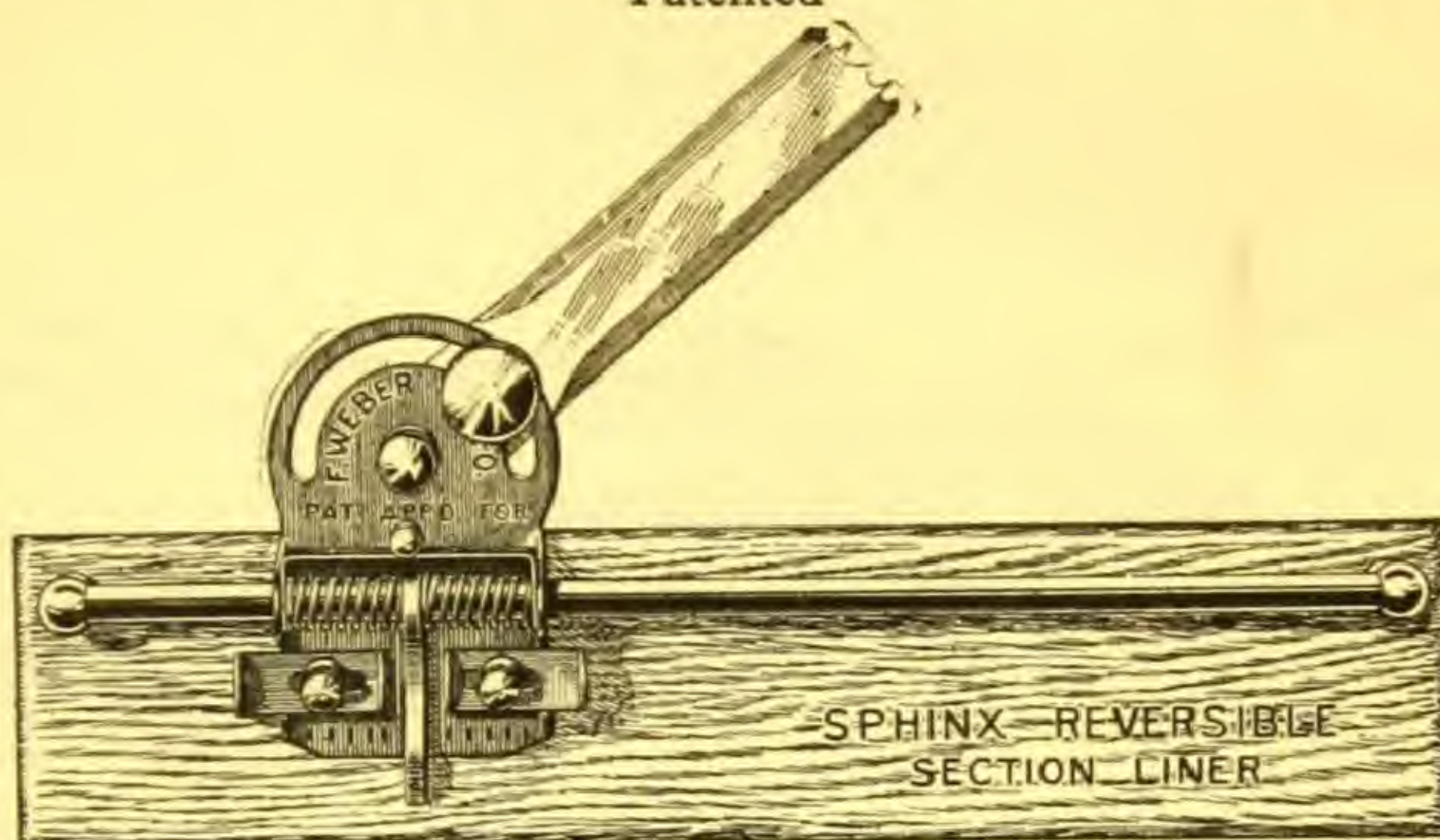
- | | | | |
|--------|--|--|------|
| No. | | | Each |
| 5052-S | Maple Blades, 24 inches, arms 10 inches long | | |
| 5052-L | " " 36 " " 12 " " | | |


F. WEBER CO.
P H I L A D E L P H I A
S T . L O U I S
B A L T I M O R E

SECTION LINERS

"SPHINX" REVERSIBLE SECTION LINER

Patented



No. 5060

To those familiar with our present style of the "Sphinx" section liner, the advantages of the "Reversible" will be at once recognized.

THE "SPHINX" REVERSIBLE SECTION LINER, while similar in appearance at first glance, to the old "Sphinx" liner, has the following variations or changes in construction, and advantages. It is reversible, that is, it operates both from left to right, and from right to left. The bar is stationary and the whole liner occupies but a space on the drawing board $8\frac{3}{4}$ in. long. The arm is perfectly rigid. An extra strong steel spring, clutches the carriage firmly at any point along the bar, so that there is positively no lost motion in any of its parts, although the pinching together of either left or right post and the lever, as is explained hereunder, forces it evenly and smoothly forward the distance of the setting.

The double beveled 7-inch rule of heavy transparent celluloid is another added improvement, permitting at all times a clear view of the drawing above the base.

The base of highly polished hardwood, the metal parts of hard spring brass, heavily nicked, lend to the instrument a beautiful appearance in keeping with any surrounding and particularly appealing to the fastidious draughtsman. Two fine steel pin points in the under side of the base serve to hold the liner in position on the drawing board.

Directions.—In operating, let us say from left to right, bring the car, by means of pressure, to the left-hand end of the base. Set the left indicator to the desired spacing, clamp firmly. Place the forefinger of the left hand on the knurled knob, the thumb on the lever. Press together, releasing first forefinger, then the thumb. In reversing, or in this case, operating from right to left, set to the desired spacing, by means of the right-hand indicator, proceed as before.

The advantages of this liner over all others heretofore on the market must be immediately apparent to one having use for such an instrument and the slight increase in the price, cannot be a factor worth considering to any one desiring a perfected tool.

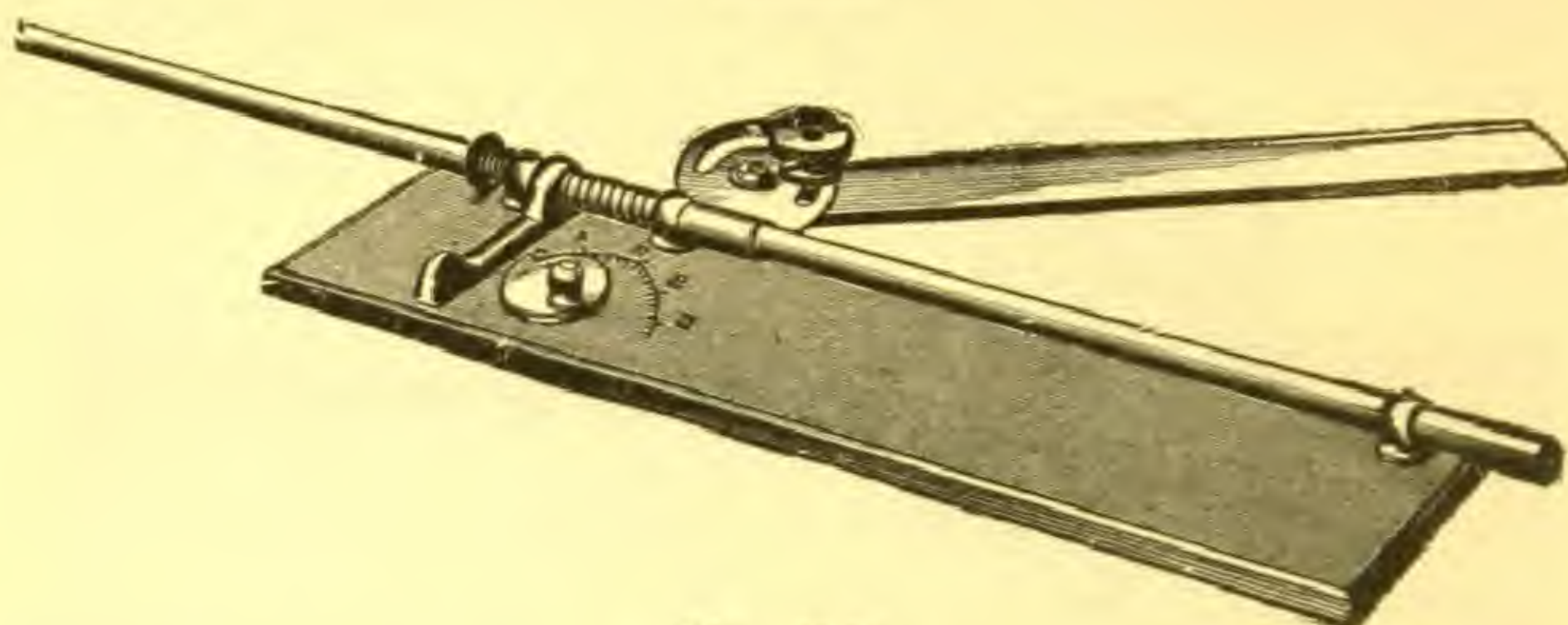
No.		
5060	Packed in cardboard box	Each,
5060 $\frac{1}{2}$	"Sphinx Reversible" Section Liner, same as No. 5060, but with 15-inch Transparent Amber Blade, for Photo-Engravers	Each,

SECTION LINERS (Continued)

THE "SPHINX" SECTION LINER

Strong, Simple and Durable

Patented



No. 5062

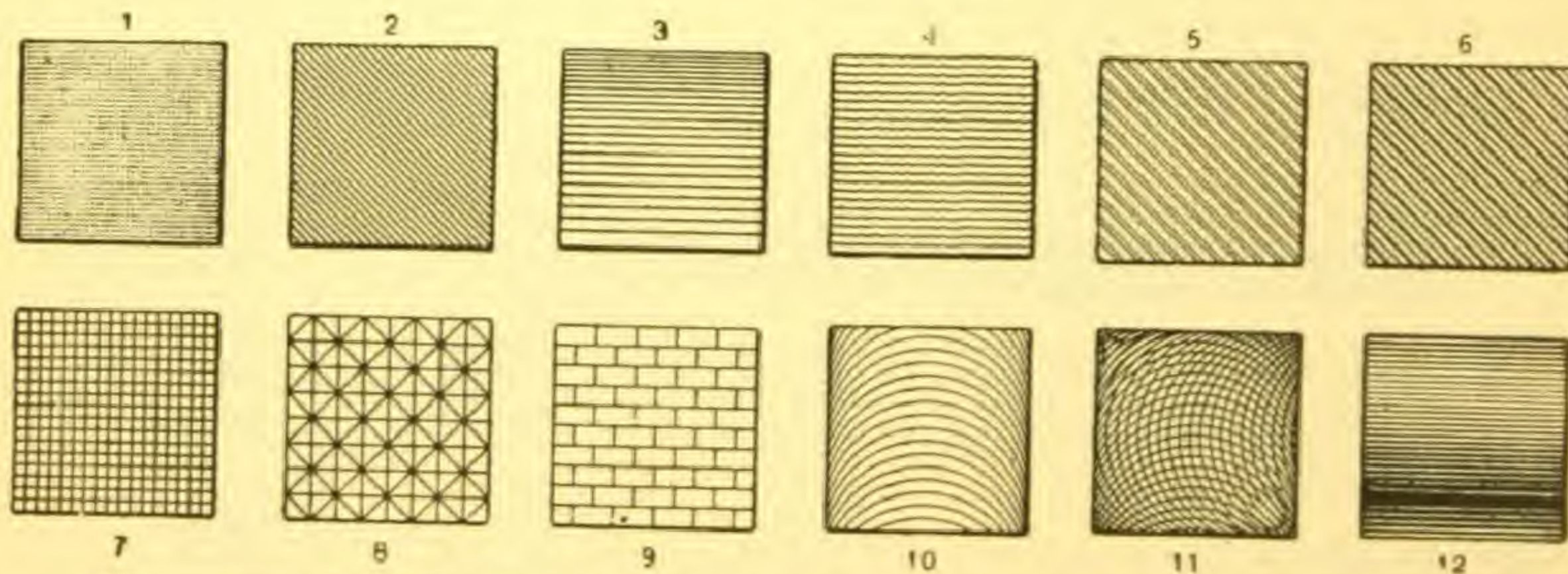
Great range of work, allowing spaces from $\frac{1}{100}$ to $\frac{1}{2}$ inch at any angle without changing position.

Retains its place on the board by means of pins in the bottom of base and without the aid of T-square, straight edge, hands or weights.

A practical instrument at a reasonable price, adapted to the needs of draughtsmen and pupils in mechanical and architectural drawing classes.

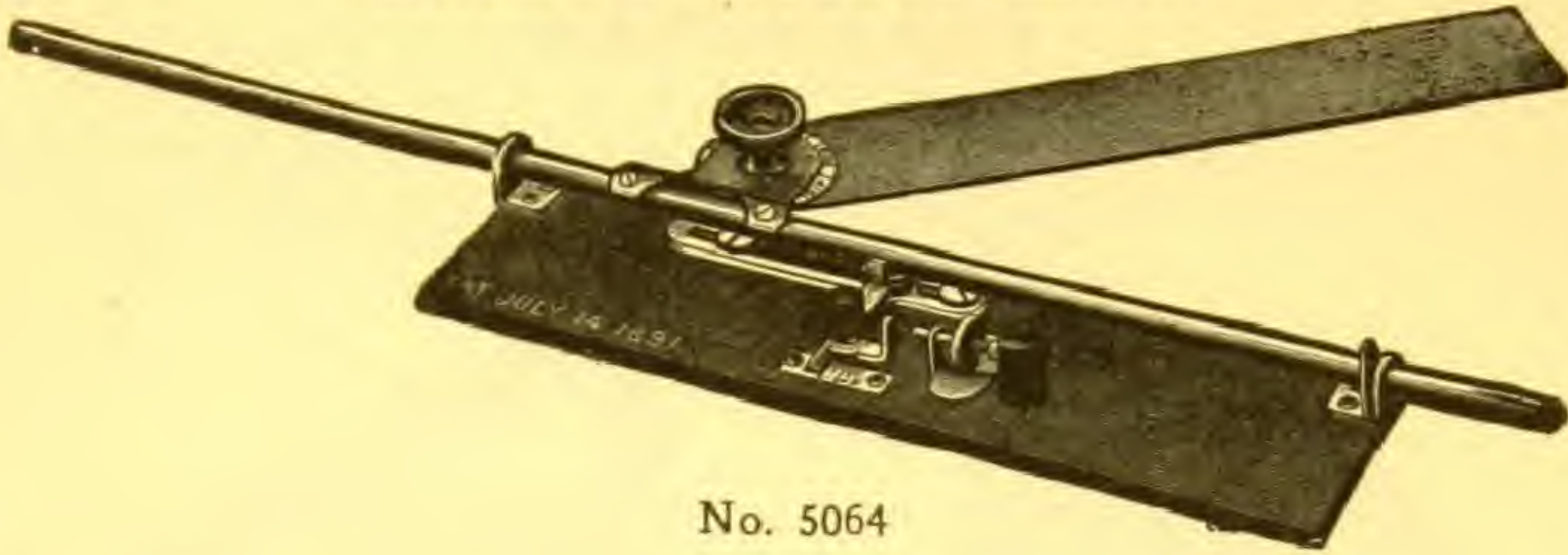
No.		Each
5062	"Sphinx" Section Liner, 7-inch Transparent Celluloid Rule and Nickel-plated Mountings, in cardboard box	
5062½	Same as No. 5062, but with 14-inch Rule	

NOTE.—To guard our patrons from buying an imitation of our Patent Liners and thereby infringing on our rights, we stamp both our "Sphinx" Section Liners with our Firm's name.



Examples of Work That Can be Done With "Sphinx Section Liners"

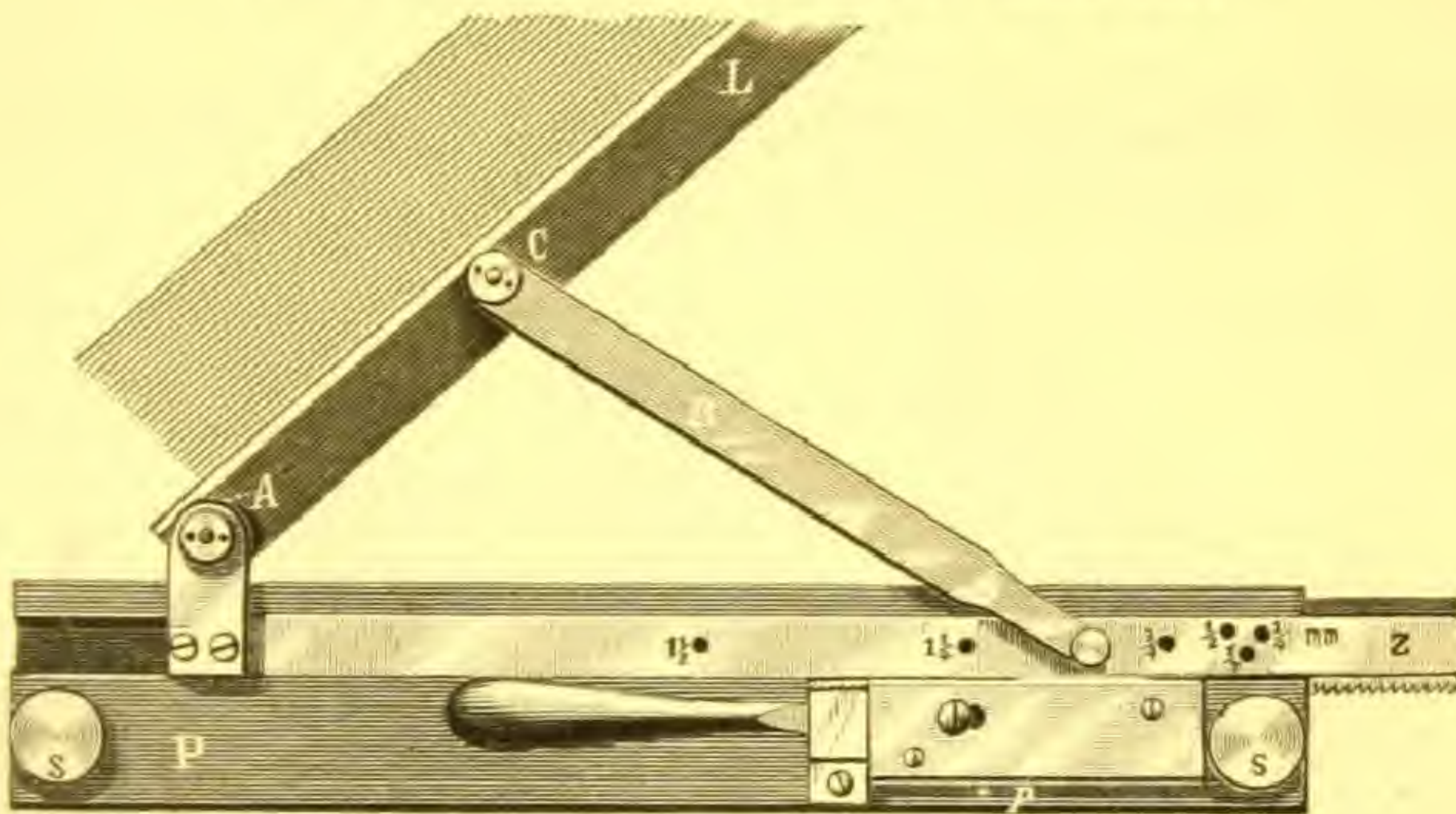
TERRY'S SECTION LINER



No. 5064
Patented

- | | | |
|------|--|------|
| No. | | Each |
| 5064 | Terry's Section Liner, with 7-inch Mahogany, Celluloid Lined Rule on heavy metal base plate, with pins on bottom | |
| 5065 | Terry's Section Liner, with 12-inch Mahogany, Celluloid Lined Rule, with brace attachment | |

RIEFLER'S SECTION LINER



No. 5066

Riefler's New Section Liner for drawing parallel lines equidistant and with adjustable spacing.

The base P-P is provided with a groove in which the rack Z-Z slides; every pressure on the lever H moves the slide with the ruler L, to the right, one space of the pitch of the rack; the needle point and screws S-S, in the base secure the apparatus on the drawing board.

The width of the ruling depends on the width of the angle between the ruler L and the slide Z-Z. The ruler L is held in A and can be set to the angles required for ruling $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, $1\frac{1}{4}$, $1\frac{1}{2}$ mm. apart, by means of arm B.

When the apparatus is run out to the right it can be reset for work by either pulling the slide out to the right and re-inserting it at the left side, or by releasing the sprawl from the rack by pressing on the screw V, and moving the whole slide back to the left end.

This Section Liner gives excellent and accurate results, the handling is very simple and easy, requires neither practice or special ability.

It is made of German Silver, best workmanship, and forms an elegant addition to the drafting tools.

- | | | |
|------|--|------|
| No. | | Each |
| 5066 | Riefler's Section Liner, German Silver, Arm $8\frac{1}{2}$ inches, in case | |

TRIANGLES

The wooden Triangles are made from selected and thoroughly seasoned pearwood by expert workmen, and are guaranteed as to correctness and durability.



No. 5082



No. 5083

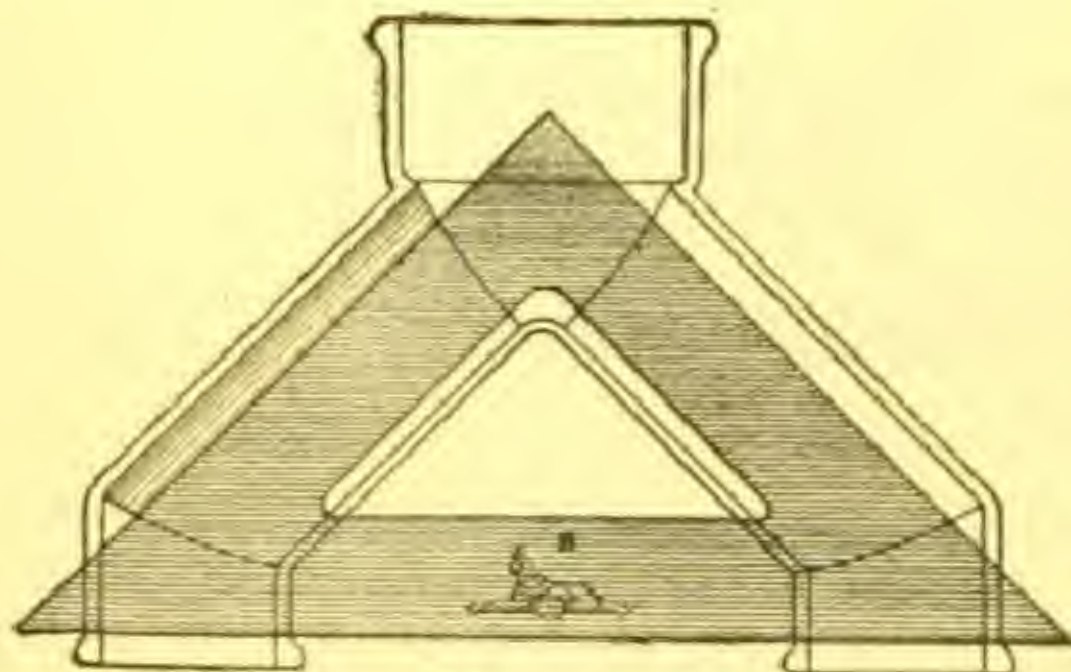
No. 5082	Pearwood Triangles, Open Centre, 45°x45°.					
Inches	.....	6	8	9	10	12
Each	.....				
No. 5083	Pearwood Triangles, Open Centre, 30°x60°.					
Inches	.....	8	9	10	12	14
Each	.....				

“SPHINX” TRANSPARENT CELLULOID TRIANGLES

Made of Clearest Stock, Guaranteed Accurate

Every angle bears our Trade-mark, authenticating its Quality, Accuracy and Genuineness.

Standard Thickness



No. 5110



No. 5111

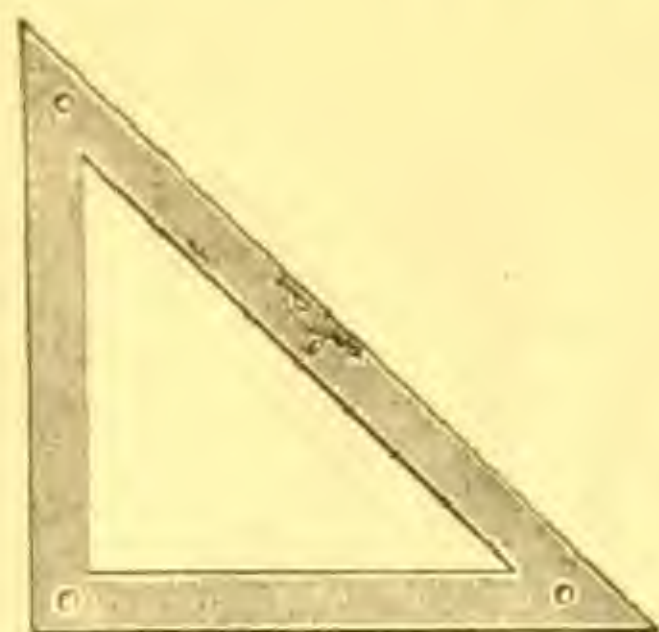
22½°x67½°



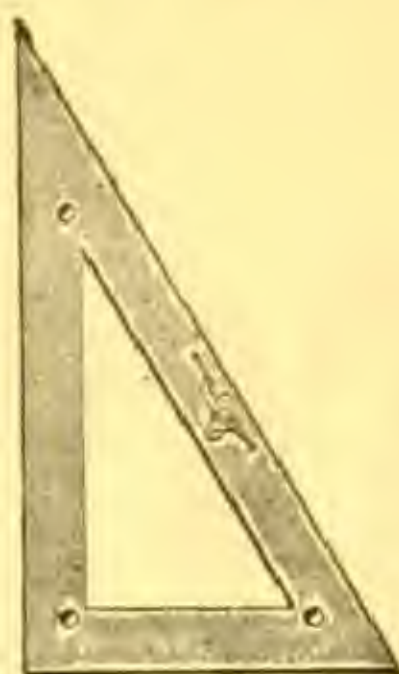
No. 5112

No. 5110	Transparent Celluloid Triangles, Open Centre, 45°x45°.					
Inches	.....	3	4	6	8	10 12
Each	.....				
5110½	Transparent Celluloid Triangles, Open Centre, with Finger Lifts, 45°x45°.					
Inches	.....	3	4	6	8	10 12 14 16 18
Each	.....				
5111	Transparent Celluloid Triangles, Open Centre, 30°x60°.					
Inches	.....	4	6	8	10	12
Each	.....				
5111½	Transparent Celluloid Triangles, Open Centre, with Finger Lifts, 30°x60°.					
Inches	.....	4	6	8	10	12 14 16 18
Each	.....				
5112	Transparent Celluloid Triangles, 22½°x67½°, in the principal sizes, at prices of corresponding sizes, 45°.					

METAL TRIANGLES



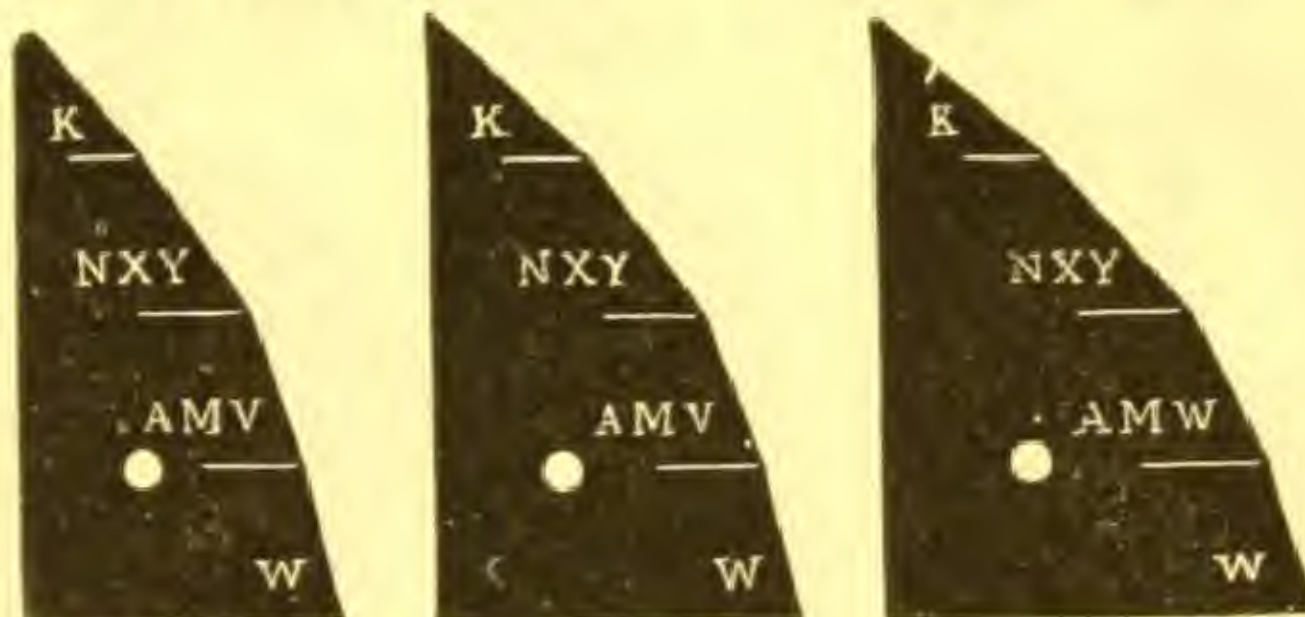
No. 5117



No. 5118

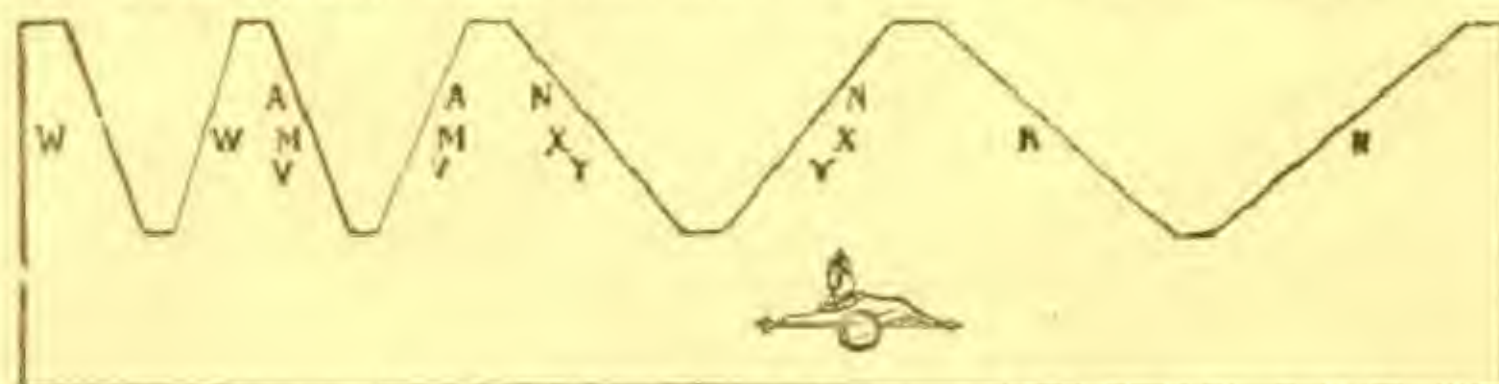
- No. 5117 German-silver Triangles, Open Centre, with Flat Ivory Buttons to raise the angle from the drawing surface, 45°x45°.
 Inches 4 5 6 8 10 12
 Each
- 5118 German-silver Triangles, Open Centre, with Flat Ivory Buttons to raise the angle from the drawing surface, 30°x60°.
 Inches 6 7 8 10 12 14
 Each

LETTERING TRIANGLES



No. 5121

- No. 5121 Lettering Triangles, Transparent Celluloid, 3½ inches, 3 in a set .. Per Set



No. 5122

- No. 5122 Amber Lettering Templets, 3 in a set Per Set

ROOF PITCHES AND EMBANKMENTS

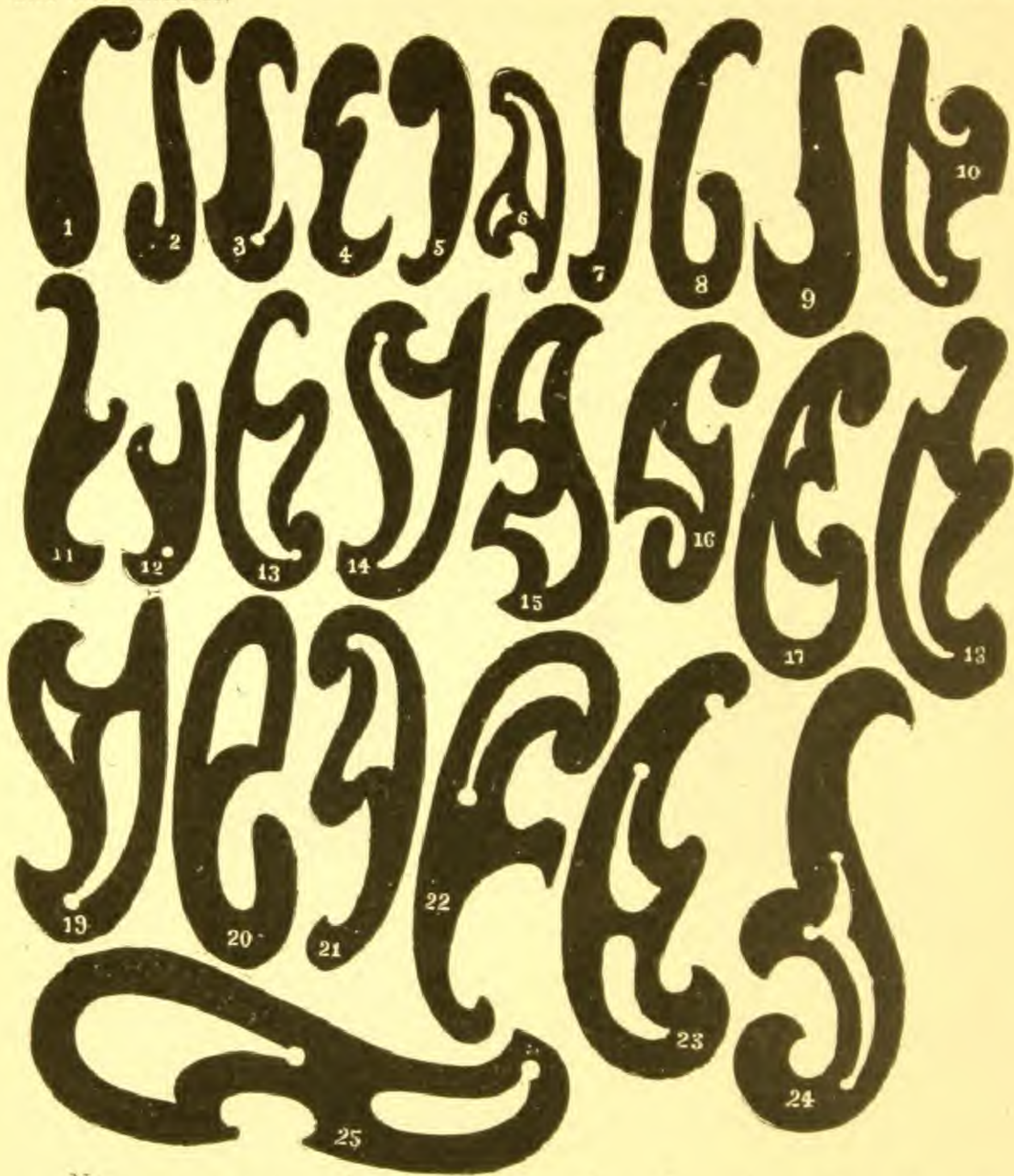
Of Transparent Celluloid

- | No. | | Each | Per Set |
|------|--|------|---------|
| 5112 | For Roof Pitches, 6 in. high, ½, ⅓, ¼, ⅓, ⅔, 1 in. Pitch. In sets of 6 | | |
| 5113 | For Embankments, 6 in. high, 1 in. to 1, 1 in. to 1½, 1 in. to 2, 1 in. to 2½ Double Slope (1 in. to 4, 1 in. to 6), (1 in. to 8, 1 in. to 12). In sets of 6 | | |

“SPHINX” IRREGULAR CURVES

Illustrations Apply to Wood and Transparent Celluloid Curves

“Sphinx” Curves are made with the utmost care and precision. Every curve is guaranteed and bears our Trade-mark, signifying its Quality, Accuracy and Genuineness.



	Nos.	1	2	3	4	5	6	7	8	9
	Inches	7	6½	6½	7	6½	5½	10	8½	8½
No. 5195	Pearwood	Each,								
5197	Transp. Celluloid..	"								
	Nos.	10	11	12	13	14	15	16	17	
	Inches	6½	9	7	8	9	9	8	10	
No. 5195	Pearwood	Each,								
5197	Transp. Celluloid..	"								
	Nos.	18	19	20	21	22	23	24	25	
	Inches	11	11	11	11½	12	12	13	17	
No. 5195	Pearwood	Each,								
5197	Transp. Celluloid..	"								

COMBINATION CURVE



No. 5186

No. 5186 Combination Curve, Transparent Celluloid Each

LOGARITHMIC-SPIRAL CURVE

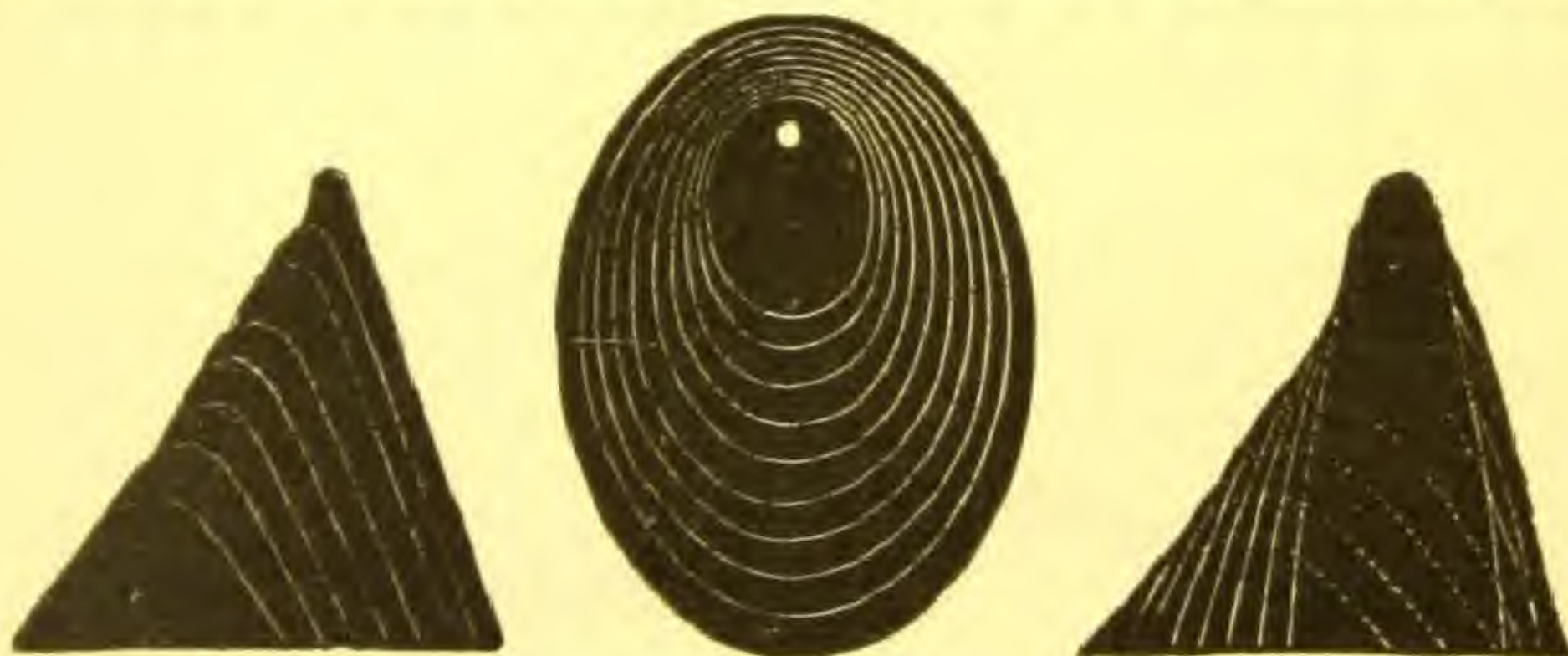


No. 5188

Mathematically correct; all curves within the limit of its size can be made with it.

No. 5188 Spiral Curve, Transparent Celluloid Each

HYPERBOLAS, ELLIPSES AND PARABOLAS



No. 5200

No. 5201

No. 5203

No.								Per Set
5200	Hyperbolas,	8 to set,	2 to	5½ inches	Transparent Celluloid	.....	
5201	Ellipses,	6 " "	2 " "	4½ " "	" "	.....	
5202	" "	10 " "	1½ " "	6 " "	" "	.....	
5203	Parabolas,	8 " "	1½ " "	5½ " "	" "	.....	
5204	" "	8 " "	3¼ " "	14¼ " "	" "	.....	

ADJUSTABLE CURVE RULERS



No. 5207

Can be instantly adjusted and retained to any form or curve. The working edge is made rounded, so that by slightly inclining the pencil two or more parallel curves can be drawn without moving the ruler.

No. 5207 Curve Ruler 14½ inches long, ruling edge 10 inches Each



No. 5208

No. 5208 Curve Ruler, 30 inches long, ruling edge 30 inches Each



No. 5209

In construction Nos. 5209-5210 rulers closely resemble the regular No. 5207, but lighter construction. It is provided with sliding lead and steel ribbons, and will retain any shape to which it is bent.

No. 5209 Curve Ruler, 12 inches long Each
5210 " " 24 " "



No. 5211

No. 5211 An inexpensive and satisfactory working Curve Ruler.
Lengths, inches 7 15 31
Each

SPLINES WITH GROOVE



No. 5210

No.										
5210	Transparent Celluloid Splines.									
	Lengths, inches ...	12	18	24	30	36	42	48	54	60 72
	Each									
5212½	Pearwood Splines.									
	Lengths, inches				18	24	30	36	42	48 60
	Each									

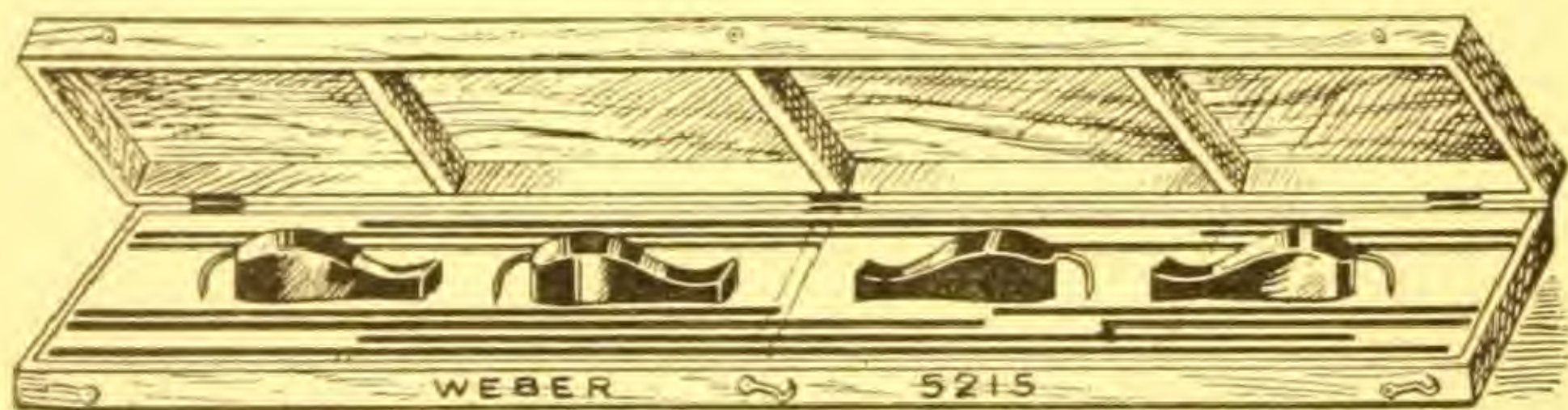
SPLINE WEIGHTS



No. 5213

No. 5214

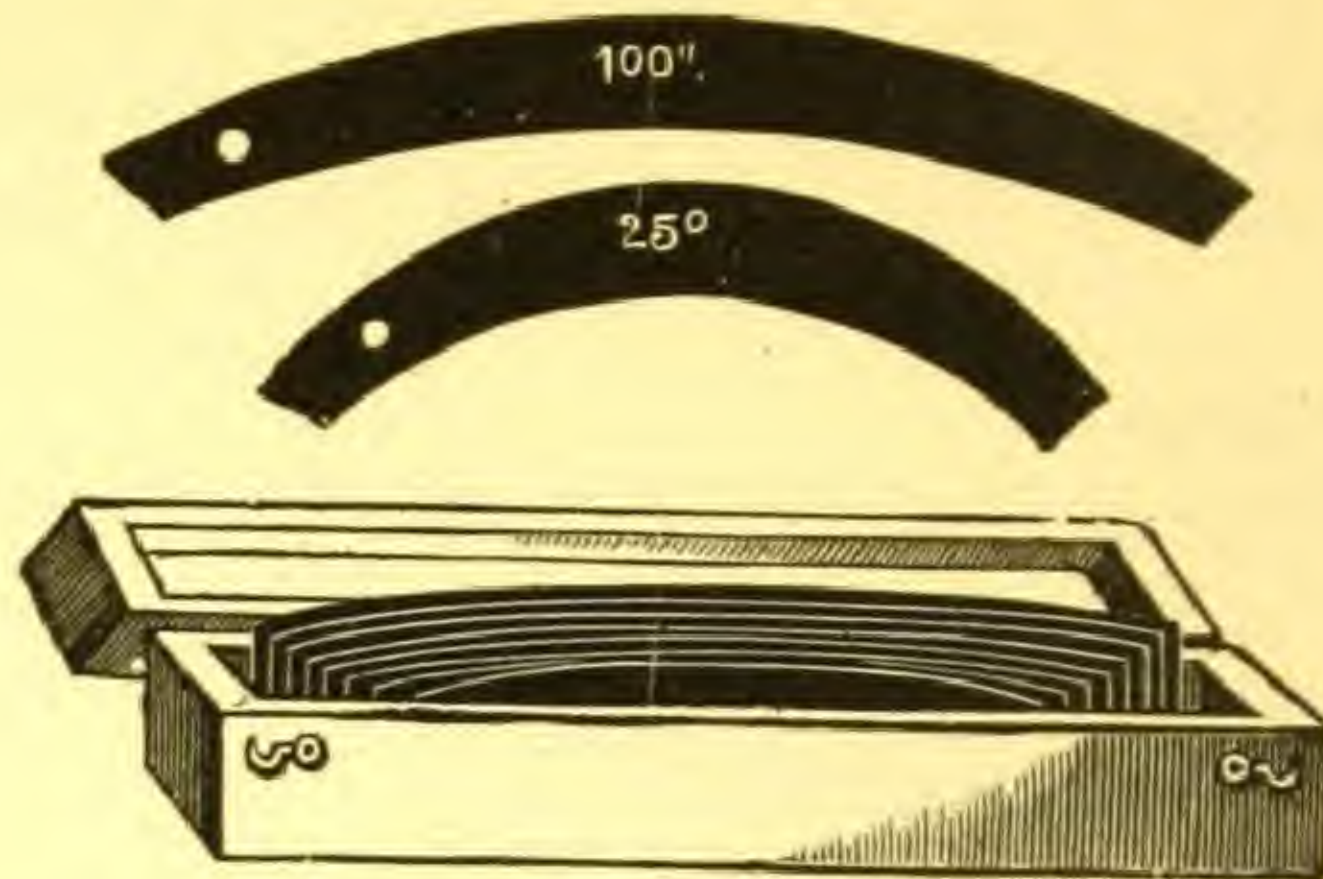
No.				Each
5213	Spline Weight, Japanned Iron, with new style finger, about 4 lbs...			
5214	" " Lead, with brass finger, about 4 lbs.			



5215 Set of Splines and Spline Weights, in strong wooden box. Contains: 4 No. 5214 Spline Weights; 1 each No. 5210 Ambler Splines, 18, 24, 30, 36, 42 inches; 1 each No. 5212½ Pearwood Splines, 12, 18, 24, 30, 36, 42, 48 inches. Fitted in box to prevent shifting. Per set,

“SPHINX” RAILROAD CURVES

“SPHINX” Railroad Curves are Made with the Utmost Care and Precision. Every Curve is Guaranteed Accurate and to Authenticate its Genuineness is Stamped with our Trade-Mark. In Wooden Boxes



No. 5230

PEARWOOD

No.		Per Set
5230	1 set of 10 curves, viz.: 12, 24, 36, 48, 60, 72, 84, 96, 108, 120 inches radius	
5231	1 set of 17 curves, viz.: 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60 inches radius	
5232	1 set of 24 curves, viz.: 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 12, 14, 16, 18, 20, 22, 24 inches radius	
5233	1 set of 43 curves, viz.: 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 12, 14, 16, 18, 20, 22, 24, 27, 30, 33, 36, 39, 42, 48, 54, 60, 66, 72, 78, 84, 90, 100, 110, 120, 130, 160, 180, 200 inches radius	

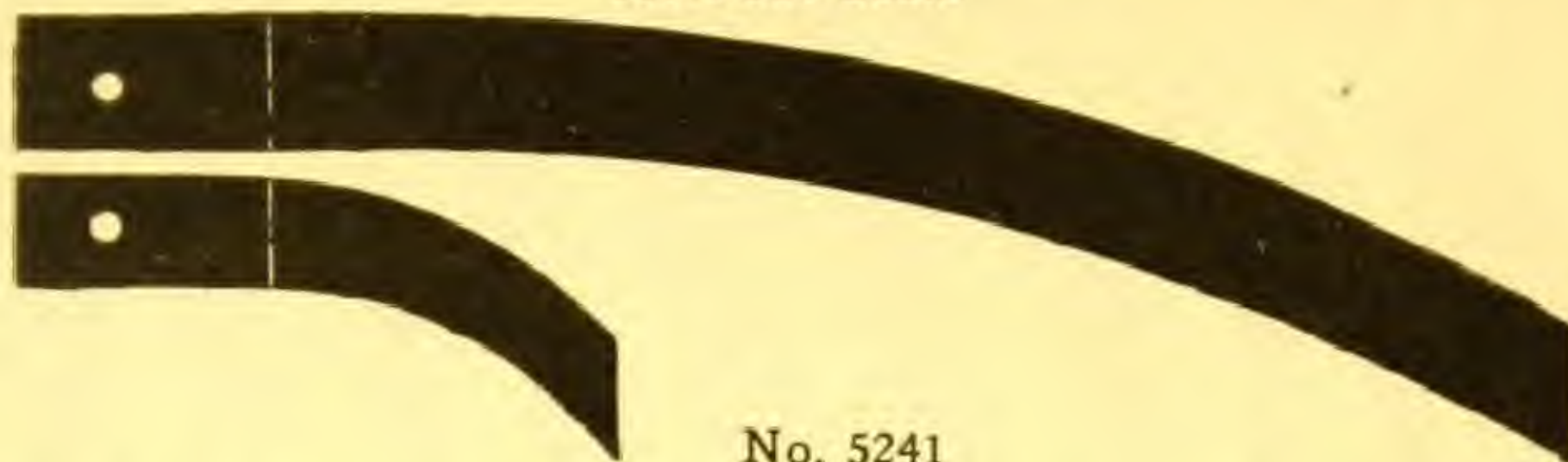
TRANSPARENT CELLULOID

No.		Per Set
5235	1 set of 10 curves, viz.: 12, 24, 36, 48, 60, 72, 84, 96, 108, 120 inches radius	
5236	1 set of 17 curves, viz.: 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60 inches radius	
5237	1 set of 24 curves, viz.: 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 12, 14, 16, 18, 20, 22, 24 inches radius	
5238	1 set of 43 curves, viz.: 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 12, 14, 16, 18, 20, 22, 24, 27, 30, 33, 36, 39, 42, 48, 54, 60, 66, 72, 78, 84, 90, 100, 110, 120, 130, 160, 180, 200 inches radius	

SEPARATE RAILROAD CURVES

No.		Each
5233 S	Transparent Celluloid	
5238 S	Pearwood	

RAILROAD CURVES (Continued)
RAILROAD CURVES WITH TANGENT
100-Foot Scale



No. 5241

No. 5241 Set of 41 Pearwood Railroad Curves, with Tangent, same assortment as No. 5243, in wooden boxPer set,

5243 Set of 41 Transparent Celluloid Railroad Curves, with Tangent, marked in degrees and inches.

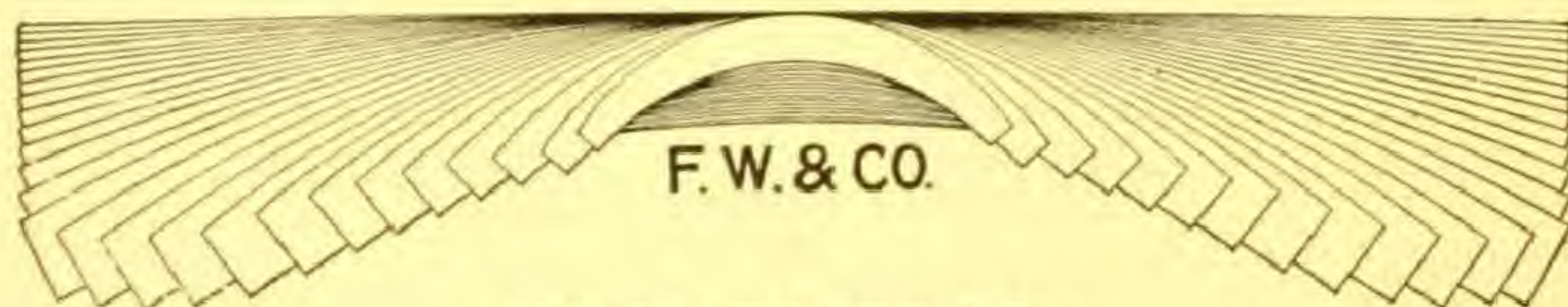
0° 30' = 114.59 in.	3° 30' = 16.37 in.	6° 15' = 9.17 in.	9° = 6.37 in.
1° = 57.30 "	3° 45' = 15.28 "	6° 30' = 8.82 "	9° 15' = 6.20 "
1° 15' = 45.84 "	4° = 14.33 "	6° 45' = 8.49 "	9° 30' = 6.04 "
1° 30' = 38.20 "	4° 15' = 13.48 "	7° = 8.19 "	9° 45' = 5.88 "
1° 45' = 32.74 "	4° 30' = 12.73 "	7° 15' = 7.91 "	10° = 5.74 "
2° = 28.65 "	4° 45' = 12.07 "	7° 30' = 7.64 "	10° 30' = 5.48 "
2° 15' = 25.47 "	5° = 11.46 "	7° 45' = 7.40 "	11° = 5.22 "
2° 30' = 22.92 "	5° 15' = 10.92 "	8° = 7.17 "	11° 30' = 4.99 "
2° 45' = 20.84 "	5° 30' = 10.42 "	8° 15' = 6.95 "	
3° = 19.10 "	5° 45' = 9.97 "	8° 30' = 6.75 "	
3° 15' = 17.63 "	6° = 9.55 "	8° 45' = 6.55 "	

In wooden boxPer set.

SEPARATE RAILROAD CURVES WITH TANGENT

No. 5243 S Transparent Celluloid, as described aboveEach,
5241 S Pearwood, as described above"

METAL RAILROAD CURVES



STANDARD SET NO. 1

100 curves stamped with radius in inches as follows:

2	4½	7	9½	12	16½	21½	28	38	70
2¼	4¾	7½	9¾	12¼	17	22	29	40	80
2½	5	7¾	10	12½	17½	22½	30	42	90
2¾	5¼	7¾	10¼	13	18	23	31	44	100
3	5½	8	10½	13½	18½	23½	32	46	120
3¼	5¾	8¼	10¾	14	19	24	33	48	140
3½	6	8½	11	14½	19½	24½	34	50	160
3¾	6¼	8¾	11¼	15	20	25	35	55	200
4	6½	9	11½	15½	20½	26	36	60	240
4¼	6¾	9¼	11¾	16	21	27	37	65	300

METAL RAILROAD CURVES (Continued)

No.	Per Set
5239 A 100 Curves (Full Standard Set No. 1)	
5239 B 75 " selected "ad lib" from Standard Set No. 1	
5239 C 50 " " " " " " " " 1.....	
5239 D 25 " " " " " " " " 1.....	

STANDARD SET NO. 2

102 curves stamped in degrees and inches to 100-foot scale as follows:

0° 15' = 229.18	3° 10' = 18.10	7° 45' = 7.40	14° 15' = 4.03
0° 20' = 171.89	3° 15' = 17.63	8° = 7.17	14° 30' = 3.96
0° 25' = 137.51	3° 20' = 17.19	8° 15' = 6.95	14° 45' = 3.90
0° 30' = 114.59	3° 30' = 16.37	8° 30' = 6.75	15° = 3.83
0° 35' = 98.22	3° 40' = 15.63	8° 45' = 6.55	15° 30' = 3.71
0° 40' = 85.94	3° 45' = 15.28	9° = 6.37	16° = 3.59
0° 45' = 76.39	3° 50' = 14.95	9° 15' = 6.20	16° 30' = 3.48
0° 50' = 68.76	4° = 14.33	9° 30' = 6.04	17° = 3.38
0° 55' = 62.60	4° 10' = 13.75	9° 45' = 5.88	17° 30' = 3.29
1° = 57.30	4° 15' = 13.48	10° = 5.74	18° = 3.20
1° 10' = 49.11	4° 20' = 13.23	10° 15' = 5.60	18° 30' = 3.11
1° 15' = 45.84	4° 30' = 12.74	10° 30' = 5.45	19° = 3.03
1° 20' = 42.97	4° 40' = 12.28	10° 45' = 5.34	19° 30' = 2.95
1° 30' = 38.20	4° 45' = 12.07	11° = 5.22	20° = 2.88
1° 40' = 34.38	4° 50' = 11.86	11° 15' = 5.10	21° = 2.74
1° 45' = 32.74	5° = 11.46	11° 30' = 4.99	22° = 2.62
1° 50' = 31.25	5° 15' = 10.92	11° 45' = 4.88	23° = 2.51
2° = 28.65	5° 30' = 10.42	12° = 4.78	24° = 2.40
2° 10' = 26.45	5° 45' = 9.97	12° 15' = 4.69	25° = 2.31
2° 15' = 25.47	6° = 9.55	12° 30' = 4.59	26° = 2.22
2° 20' = 24.56	6° 15' = 9.17	12° 45' = 4.50	27° = 2.14
2° 30' = 22.92	6° 30' = 8.82	13° = 4.42	28° = 2.07
2° 40' = 21.49	6° 45' = 8.49	13° 15' = 4.33	29° = 2.00
2° 45' = 20.84	7° = 8.19	13° 30' = 4.25	30° = 1.93
2° 50' = 20.22	7° 15' = 7.91	13° 45' = 4.18	
3° = 19.10	7° 30' = 7.64	14° = 4.10	

No.	Per Set
5239 E 102 Curves (Full Standard Set No. 2)	
5239 F 75 " selected "ad lib" from Standard Set No. 2.....	
5239 G 50 " " " " " " " " 2.....	
5239 H 25 " " " " " " " " 2.....	

5239 S Separate Metal Railroad Curves, as Described Above, Each,

F. WEBER CO.

**P H I L A D E L P H I A
S T . L O U I S**

B A L T I M O R E

“SPHINX” COPENHAGEN SHIP CURVES

“SPHINX” Copenhagen Ship Curves are Made with the Utmost Care and Precision. Every Curve is Guaranteed Accurate and to Authenticate its Genuineness is Stamped with our Trade-Mark

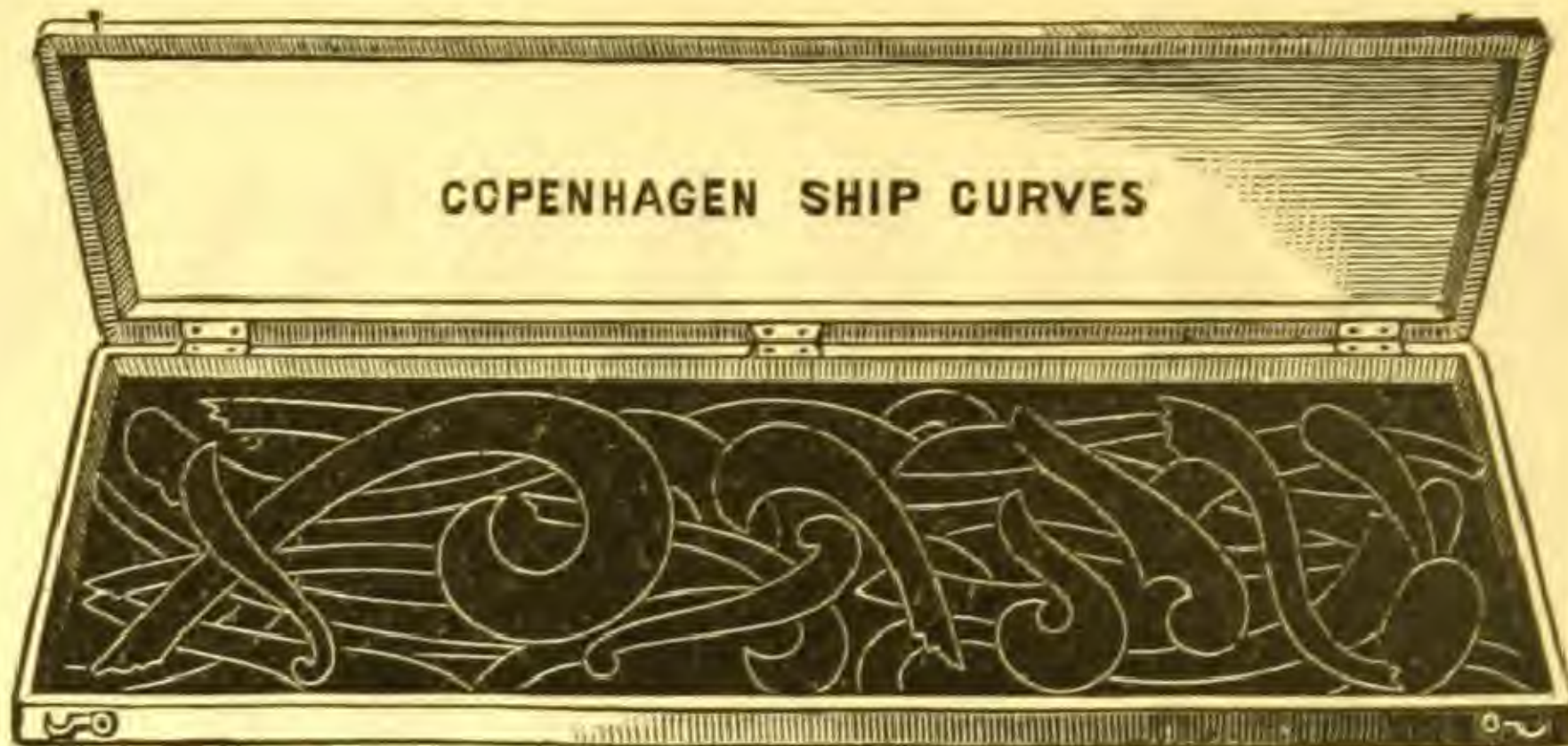


For Prices See Next Page

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

“SPHINX” COPENHAGEN SHIP CURVES IN SETS



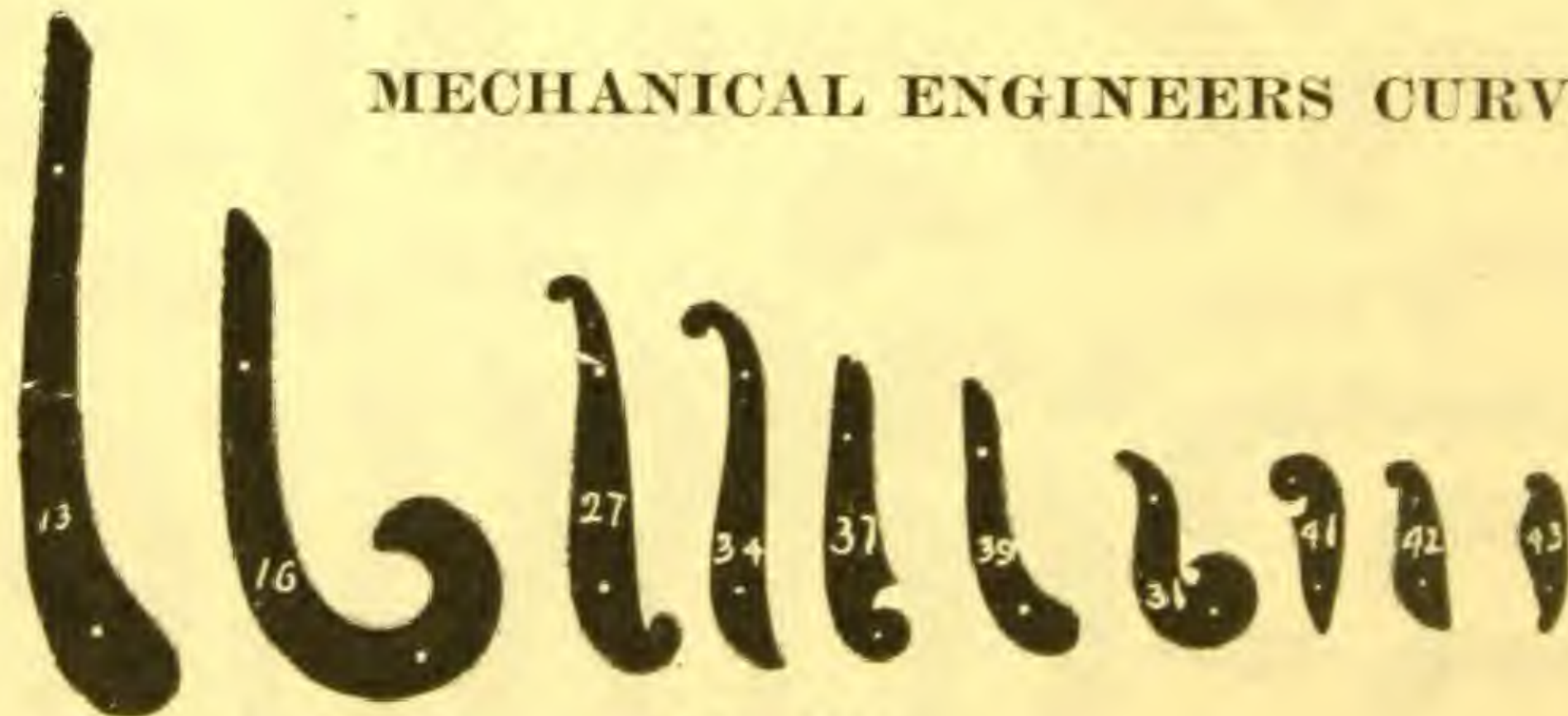
No. 5247

No.		Per Set
5247	45 in set, of Hard Wood, from No. 1 to No. 45, complete in wooden box	
5248	45 in set, of Transparent Celluloid, from No. 1 to No. 45, complete in wooden box	

SEPARATE “SPHINX” COPENHAGEN SHIP CURVES

No.		Each
5245 A	Pearwood.	
	Nos. 1 to 9, inclusive	
	“ 10 “ 20, “	
	“ 21 “ 45, “	
5245 C	Transparent Celluloid.	
	Nos. 1 to 9, inclusive	
	“ 10 “ 20, “	
	“ 21 “ 45, “	

MECHANICAL ENGINEERS CURVES

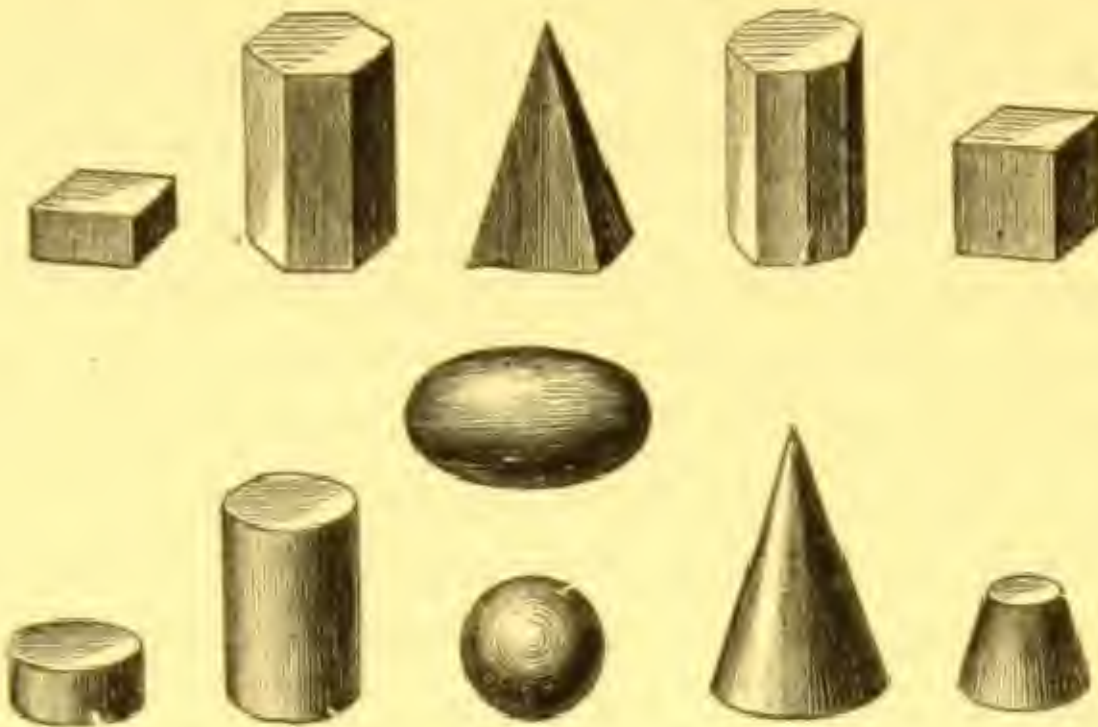


No. 5250

No.		Per Set
5250	Per set of 10, of Transparent Celluloid, in wooden box	

DRAWING MODELS OR GEOMETRICAL BLOCKS

Made of Wood, Painted White



No. 5260

Model No.

Each

- 1 Sphere, 4 inches diameter
- 2 Hemisphere, 4 inches diameter
- 3 Circular Plinth, 2x6 inches
- 4 Cylinder, 4x8 inches
- 5 Square Plinth, 2x6 inches
- 6 Oblong Block, 4x3x8 inches
- 7 Flight of 3 Steps, 8 inches long, 2-inch Tread, 1½-inch Riser
- 8 Cubical Steps, 4-inch Face
- 9 Cube, 4-inch Face
- 10 Square Prism, 4x8 inches
- 11 Equilateral Triangular Prism, 4x8 inches
- 12 Pentagonal Prism, 4x8 inches
- 13 Hexagonal Prism, 4x8 inches
- 14 Octagonal Prism, 4x8 inches
- 15 Cross, 2x6 inches
- 16 Double Cross, 2x6 inches
- 17 Cone, 4x8 inches
- 18 Double Cone, 4x8 inches
- 19 Triangular Pyramid, 4x8 inches
- 20 Square Pyramid, 4x8 inches
- 21 Pentagonal Pyramid, 4x8 inches
- 22 Hexagonal Pyramid, 4x8 inches
- 23 Right-angled Triangular Prism, 4x5½x8 inches
- 24 Ovoid, 4x6 inches
- 25 Ellipsoid, 4x6 inches
- 26 Hexagonal Disk, 2x6 inches Diagonal
- 27 Vase

DRAWING MODELS IN SETS

Epecially Selected for Use in the School Room. Packed in Substantial
Wooden Box, With Hinged Lid

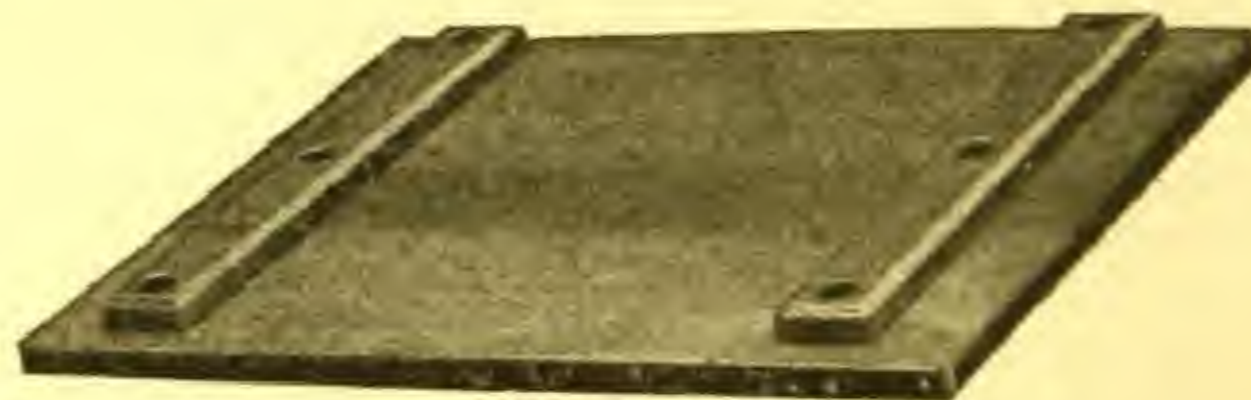
Set 5261. Consisting of 10 Models, viz.: Nos. 1, 2, 3, 4, 8, 9, 10, 17,
20, 24Price per Set,

Set 5262. Consisting of 20 Models, viz.: Nos. 1, 2, 3, 4, 7, 8, 9, 10, 11,
12, 13, 15, 17, 18, 19, 20, 22, 23, 24, 27Price per Set,

Drawing Boards

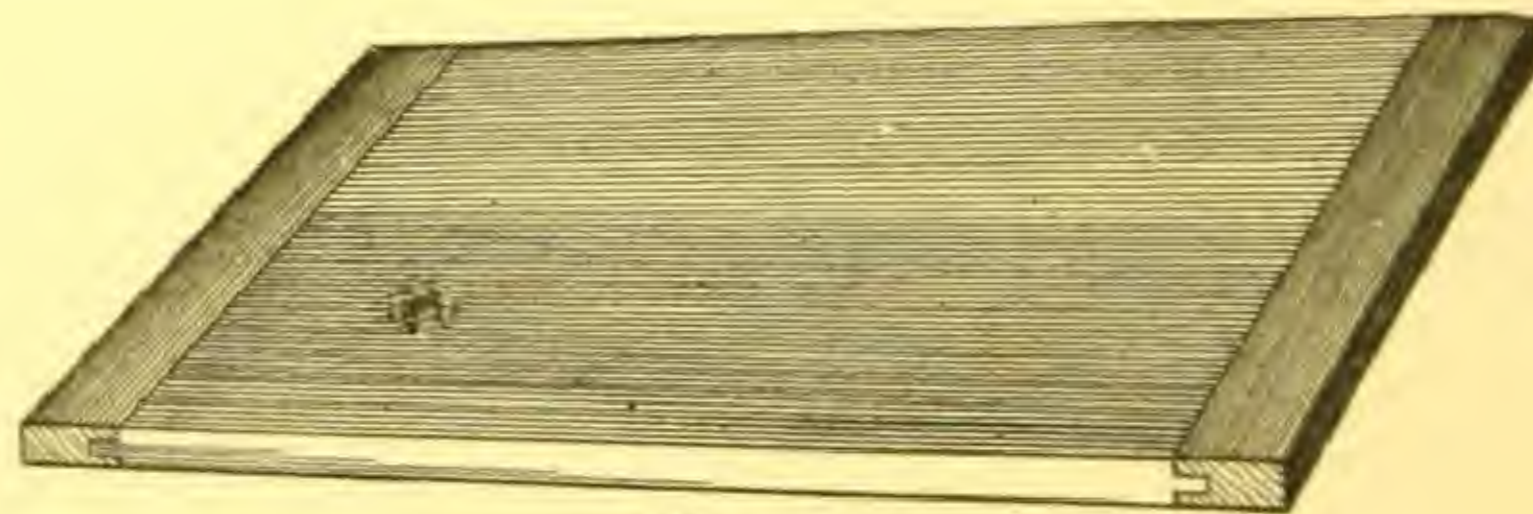
In the many years' experience in the manufacture of high-grade drawing boards, we have come to the conclusion that the best wood for this purpose is undoubtedly basswood. The claims of the manufacturers of pine-wood boards, of the superiority of pine over any other wood, will not bear investigation, in so far as bass is concerned. Basswood not only lends itself admirably to the construction of true boards, but owing to its even texture and freedom from heavy, sappy grains presents a better and more useful surface to the draftsman. The thumb tack holes will not, as in pine, stay open, but to a great degree close up. Another good feature of basswood is its non-warping quality when properly seasoned, as against the tendency to warp in even the most thoroughly seasoned white pine.

Our Boards are all guaranteed as to Quality, Workmanship and Accuracy, and to protect our patrons, we stamp every Board with our Trade-mark.



No. 5280

- No. 5280 Basswood, Board $\frac{1}{2}$ inch, with plain screwed battens on the back. Screws run in oval slots, with washers, to allow for contraction and expansion of board.
- | | | | |
|---------------------|-------|-------|-------|
| Sizes, inches | 16x21 | 18x23 | 20x25 |
| Each | | | |



No. 5283

Best Quality Selected Wood

- No. 5283 Basswood, Board $\frac{3}{8}$ inch thick, with end battens, two drawing surfaces.
- | | | | | | | | |
|---------------------|-------|-------|-------|-------|-----------------|-----------------|-----------------|
| Sizes, inches | 12x17 | 16x21 | 18x23 | 20x26 | 23x31 | 24x36 | 31x42 |
| Each | | | | | | | |
| Sizes, inches | | | | 31x47 | 37x48 | 37x60 | 48x64 |
| Inches, thick | | | | 1 | 1 $\frac{1}{8}$ | 1 $\frac{1}{8}$ | 1 $\frac{1}{8}$ |
| Each | | | | | | | |

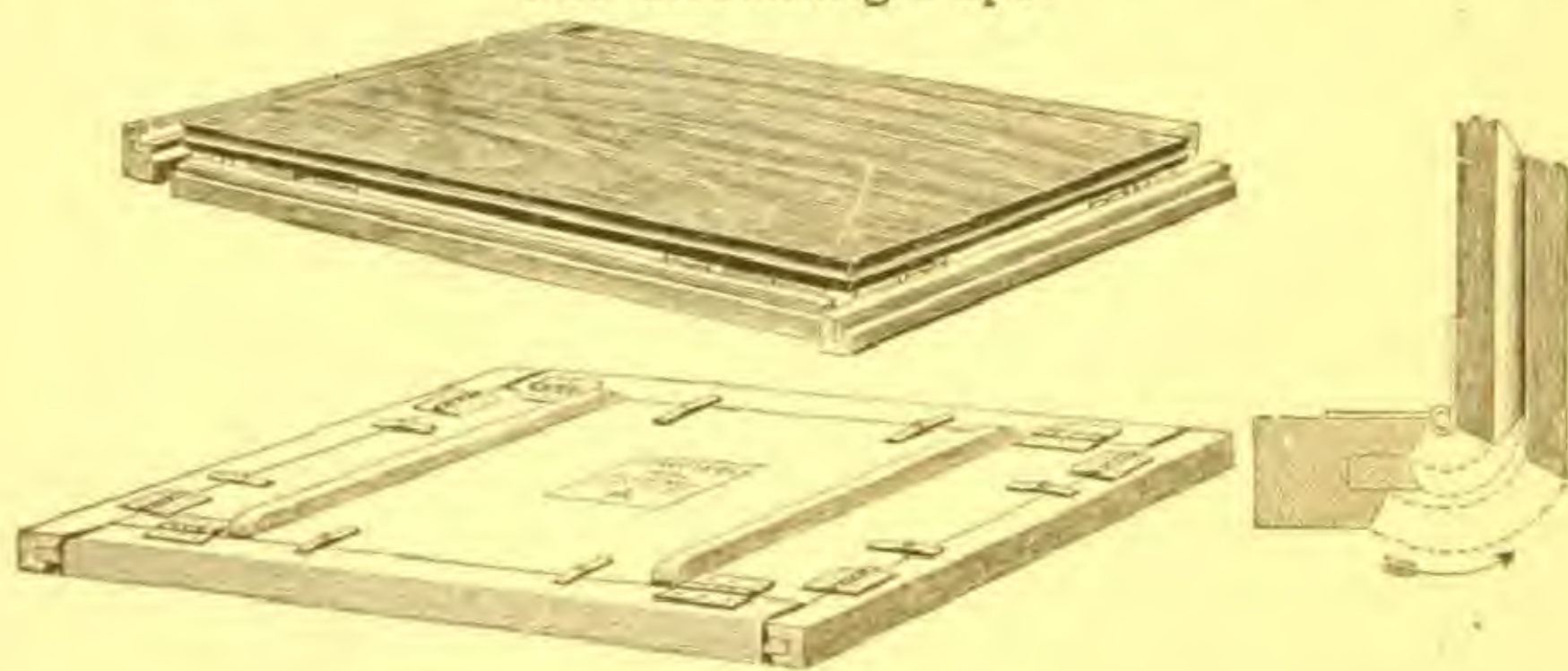
DRAWING BOARDS (Continued)
EXTRA LARGE DRAWING BOARDS

These boards are of the best selected, well-seasoned woods, with hardwood battens, screwed on backs. Can be furnished of either white pine, or selected bass. We recommend the latter.

Shipping weight about	No.		Each
120 lb	5290- 1	Drawing Board, 36x 72 in.	
130 lb	5290- 2	" " 36x 84 "	
120 lb	5290- 3	" " 42x 60 "	
130 lb	5290- 4	" " 42x 72 "	
140 lb	5290- 5	" " 42x 84 "	
155 lb	5290- 6	" " 42x 96 "	
140 lb	5290- 7	" " 48x 72 "	
155 lb	5290- 8	" " 48x 84 "	
175 lb	5290- 9	" " 48x 96 "	
195 lb	5290-10	" " 48x108 "	
215 lb	5290-11	" " 48x120 "	
200 lb	5290-12	" " 54x 96 "	
220 lb	5290-13	" " 54x108 "	
235 lb	5290-14	" " 54x120 "	
235 lb	5290-15	" " 60x 96 "	
245 lb	5290-16	" " 60x108 "	
255 lb	5290-17	" " 60x120 "	

The Above Prices Cover Crating for Shipment

WEBER'S "UNIVERSAL" DRAWING BOARDS
For Stretching Paper



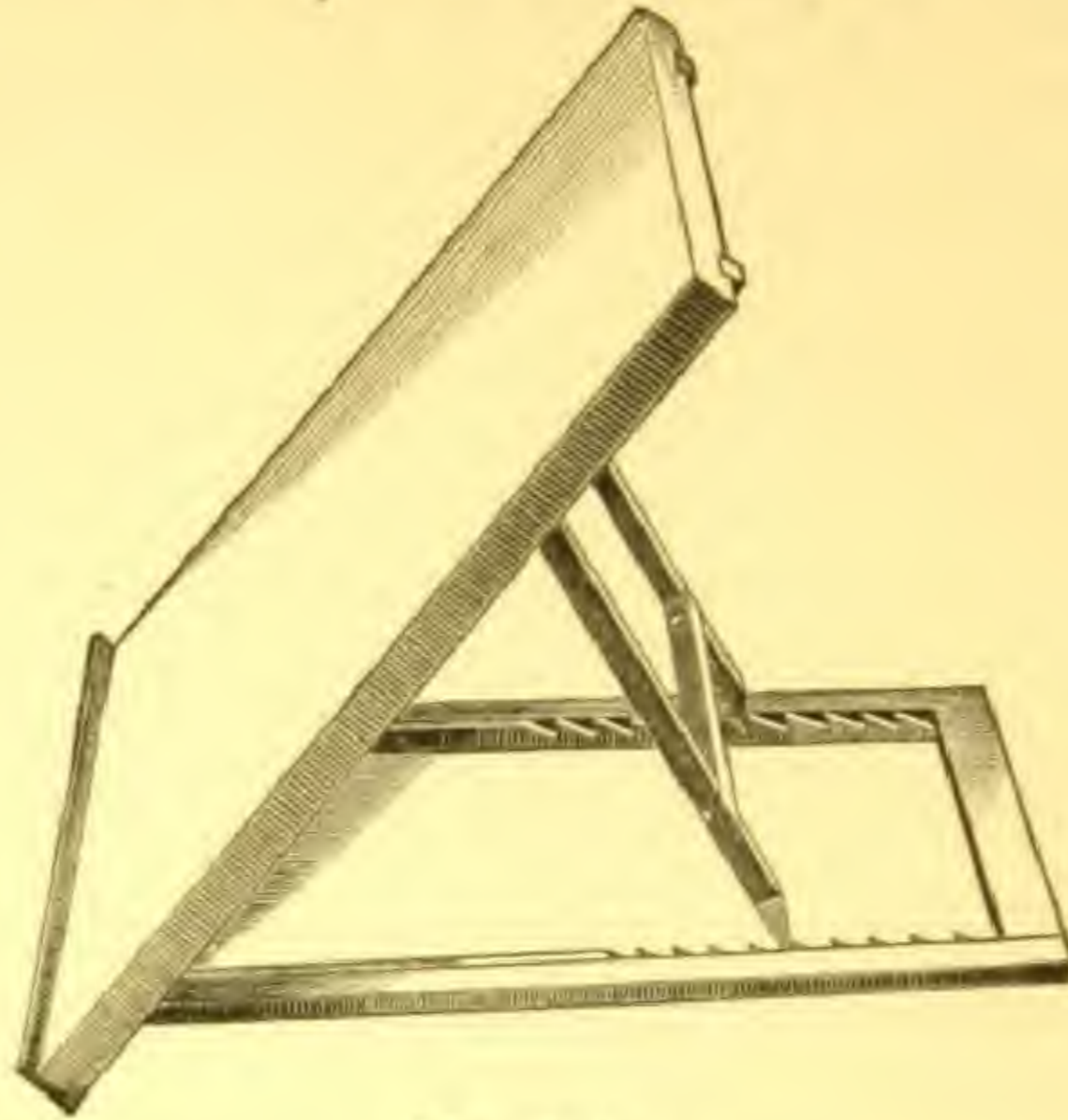
No. 5295

The only framed Drawing Board that gives a perfect stretch without using any glue or mucilage, and has the following advantages:

- 1st. It possesses absolute durability through the mode of constructing the board and attaching the frame.
- 2nd. The board is unable to get out of angle, while the frame, adding to the strength, will always form a true edge for the T-square.
- 3rd. It invariably makes a perfect and smooth stretch, and does away with the gluing of the paper to the surface of the board.
- 4th. It will stretch any quality of drawing paper, and saves much time and annoyance in mounting the same, as well as expense for repairing.

No.	Pinewood Panel and Hardwood Folding Ledges:					
5295	Sizes of Panels, inches	6x9	7x10	10x14	12x17	13½x20
	Each					
	Sizes of Panels, inches	18x22½	18x25½	20½x28½	25x38	
	Each					

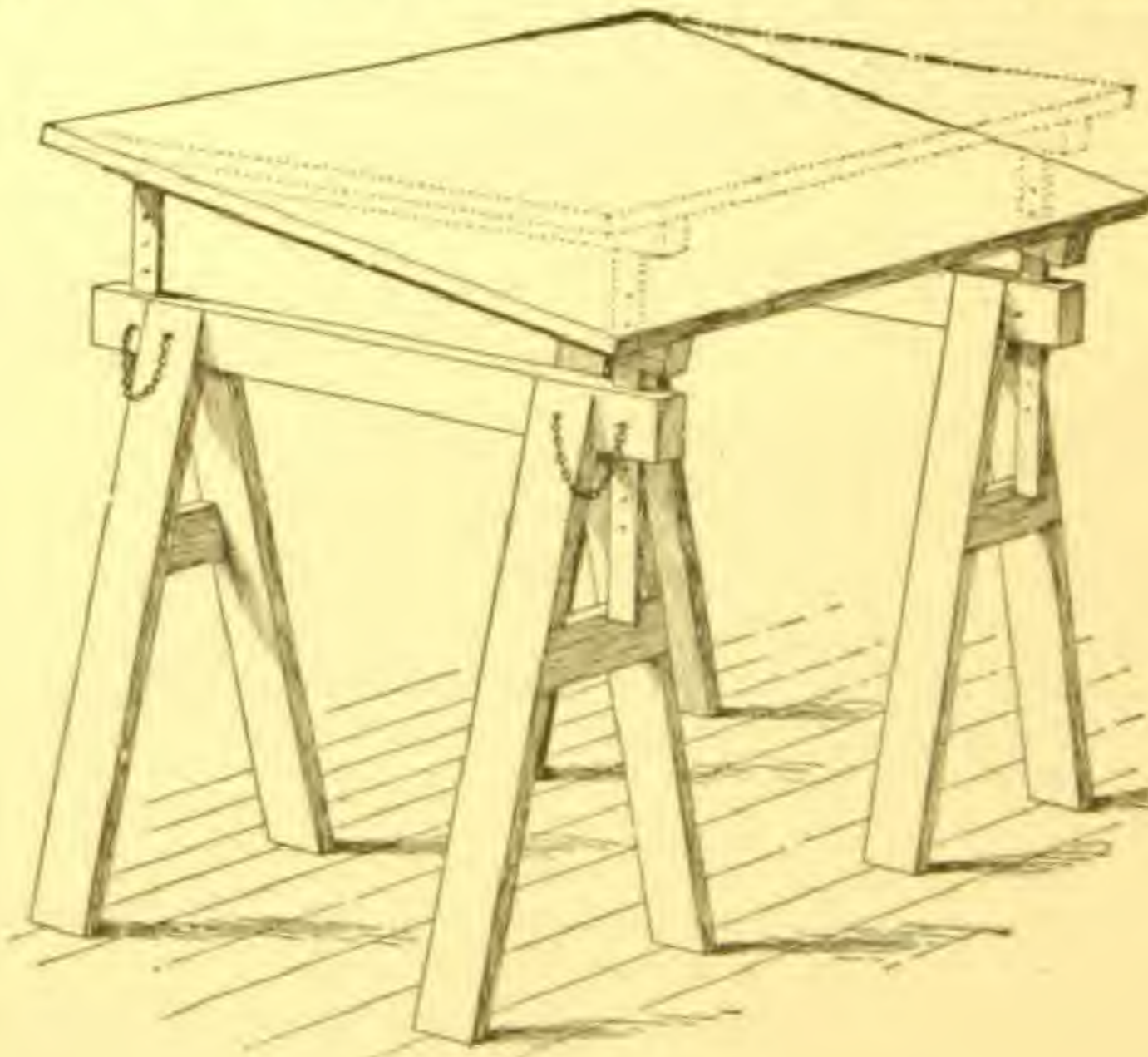
DRAWING DESKS



No. 5298

No.		Each
5298	Drawing Desk, with easel combined, 16x20 in.	

WEBER'S ADJUSTABLE HORSES



No. 5312

Shipping weight about	No.		Per Pair
30 lb	5311	Ashwood Trestles, stationary top, 38 in. high, 32 in. long ..	
45 lb	5312	" " adjustable top, from 39 in. to 46 in. high, 32 in. long, with pins at end to prevent board from sliding down ..	

Drawing Tables

In offering the following Drawing Tables for Architects, Draftsmen, Artists, Illustrators and Students, we desire to mention the high-grade material and fine workmanship that enters into their construction. Our own shops are equipped with the latest in machines for woodworking, and each table is given individual attention and carefully examined before being sent out.

IMPROVED ILLUSTRATORS' DRAWING TABLE



No. 5315 A

Improved Illustrators' Drawing Table has a firm iron stand and can be adjusted from 38 to 50 inches in height. It has a swinging iron arm, on which rests a drawer, 6x13x3½ inches, with shelf.

No.	Each
5315 A Improved Illustrators' Drawing Table, with Bass Wood top, 20x26 inches, with arm and drawer	
5315 B Do. do., without arm and drawer	
5316 A Improved Illustrators' Drawing Table, like No. 5315 A, but Bass Wood top, 23x31 inches, with arm and drawer	
5316 B Do. do., without arm and drawer	



F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

DRAWING TABLES (Continued)

"HERMES" DRAWING TABLE



No. 5318

The "HERMES" Drawing Table, Pine top tilting both sides. Vertical Adjustment, from 33 to 45 inches. Hardwood Stand, natural finish.

The "HERMES" Table has been adopted as standard equipment by several Boards of Education for High School Drawing Rooms.

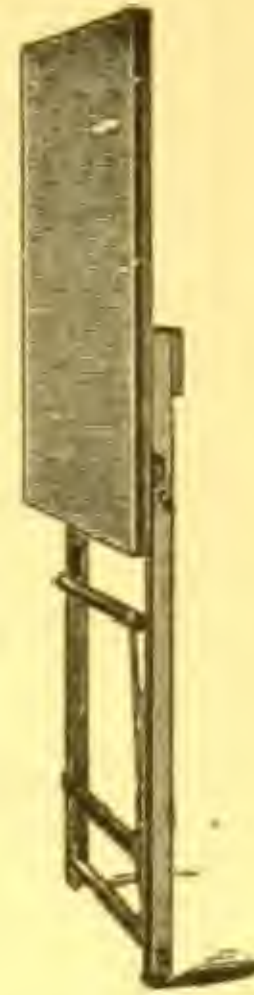
No.		Each
5318	The "Hermes" Table, as above, 31x42 inches	
5318 A	" " " " " 37x48 "	
5318 B	" " " " " 37x60 "	

DRAWING TABLES (Continued)

"UTILITY" DRAWING TABLE



No. 5325



Folded

An excellent Table for general use. The Trestle is of hard-wood, well braced and substantially made; can be folded and moved without inconvenience.

No. 5325 "UTILITY" Drawing Table.

Sizes, inches	23x31	31x42
Height, inches	29	38
Each		

"ECLIPSE" DRAWING TABLE



No. 5326

iron at the same time. The table top (drawing board) is of bass.

This table is designed for drawing classes or training schools; is also a very convenient table for various kinds of work. It is made of all hard wood, and can be raised and lowered from 30 to 40 inches. The standards are slotted and the cross-bar has a tenon which runs in the slots. The cross-bar has also a hole running through the centre and has a rod running clear through which holds on the legs, and when the rod is clamped it holds the table very firm and rigid. The top can be tilted from a vertical to a horizontal position, which is accomplished by wrought metal slides, and there is a cross-bar running across with a hole through the centre, and a rod with a thumb nut on the right-hand side, which fastens both sides of the tilting

No. 5326 A "Eclipse" Drawing Table, 23x31 inches, without Cabinet Each

We can also furnish a nicely finished cabinet, which contains two drawers, 6x20 inches. The upper one 2 inches deep, and the lower one 3 inches deep, inside measurement, which makes a convenient tool case, and when the upper drawer is pulled out it can be used as a tray.

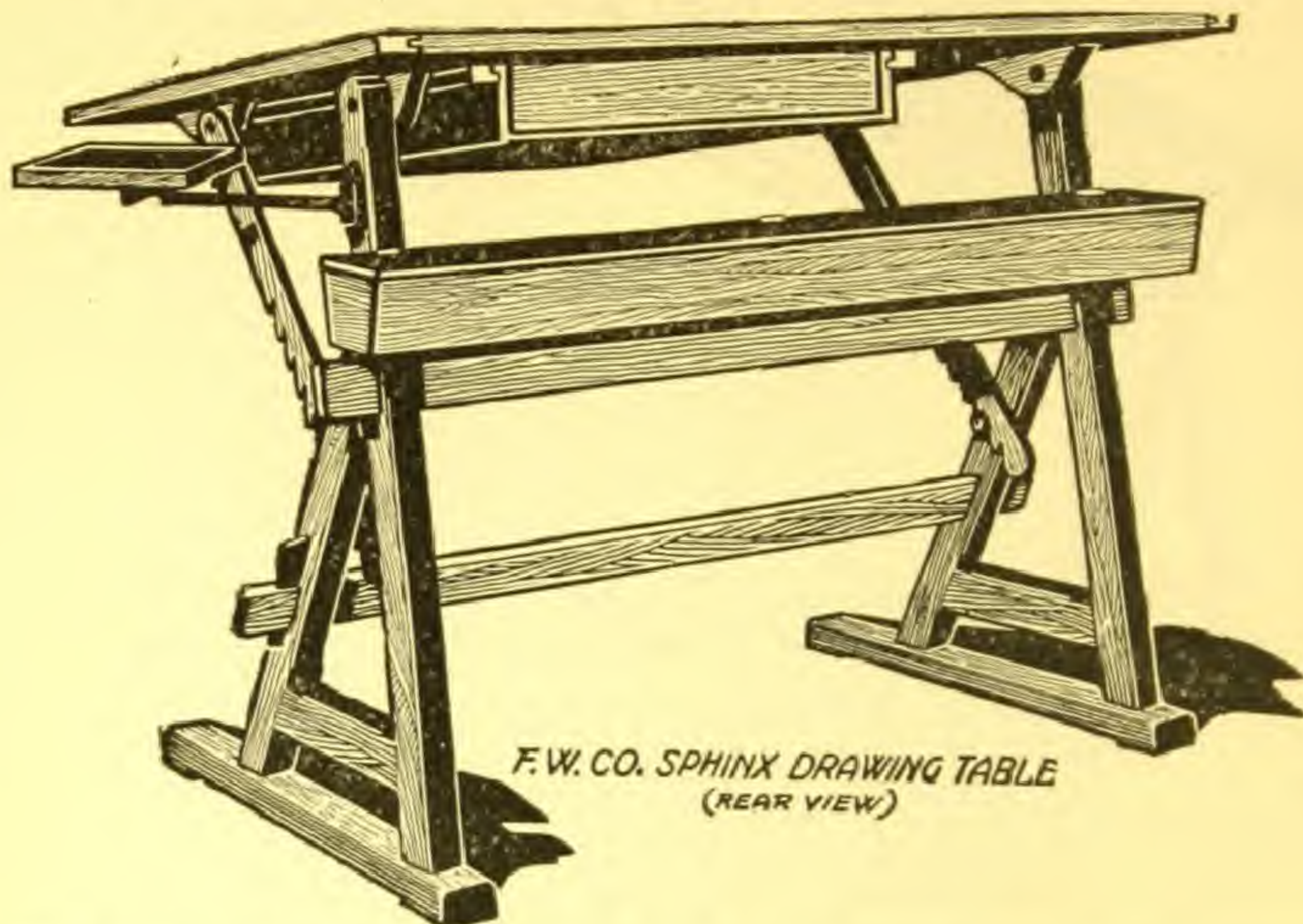
No. 5326 C Cabinets Each,

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S

B A L T I M O R E

"SPHINX" ADJUSTABLE DRAWING TABLE



*F. W. CO. SPHINX DRAWING TABLE
(REAR VIEW)*

This Adjustable Drawing Table is of a very simple and durable construction. The legs of the table are firmly keyed to the ties by means of wedges, and these together form the trestle. One of the ties at the same time acts as a foot rest. A box of the length of the trestle is attached to the latter for holding all necessary drawing tools, and to the right side of trestle is screwed a two-armed bracket, holding a wooden platform for instruments, pencils, inks, etc.

The whole table stands perfectly firm, and can easily be taken apart by simply removing the wedges from the ties and loosening the screws on the lugs.

The trestles for 38x54-inch and 48x64-inch boards are heavier in construction than those for smaller sizes, and have on both sides a heavy cross-piece under the legs, as reinforcement. (See illustration.)

The Board embodies the finest material and workmanship, being constructed of selected white basswood (the ideal wood for drawing boards), well seasoned, heavy and with end cleats.

"SPHINX" Tables are in use in many of the largest drawing rooms throughout the country. The fact that they are constantly reordered is the best testimonial as to their merit we have to offer. Names of large users on request, to concerns intending to equip their drawing rooms.

No.

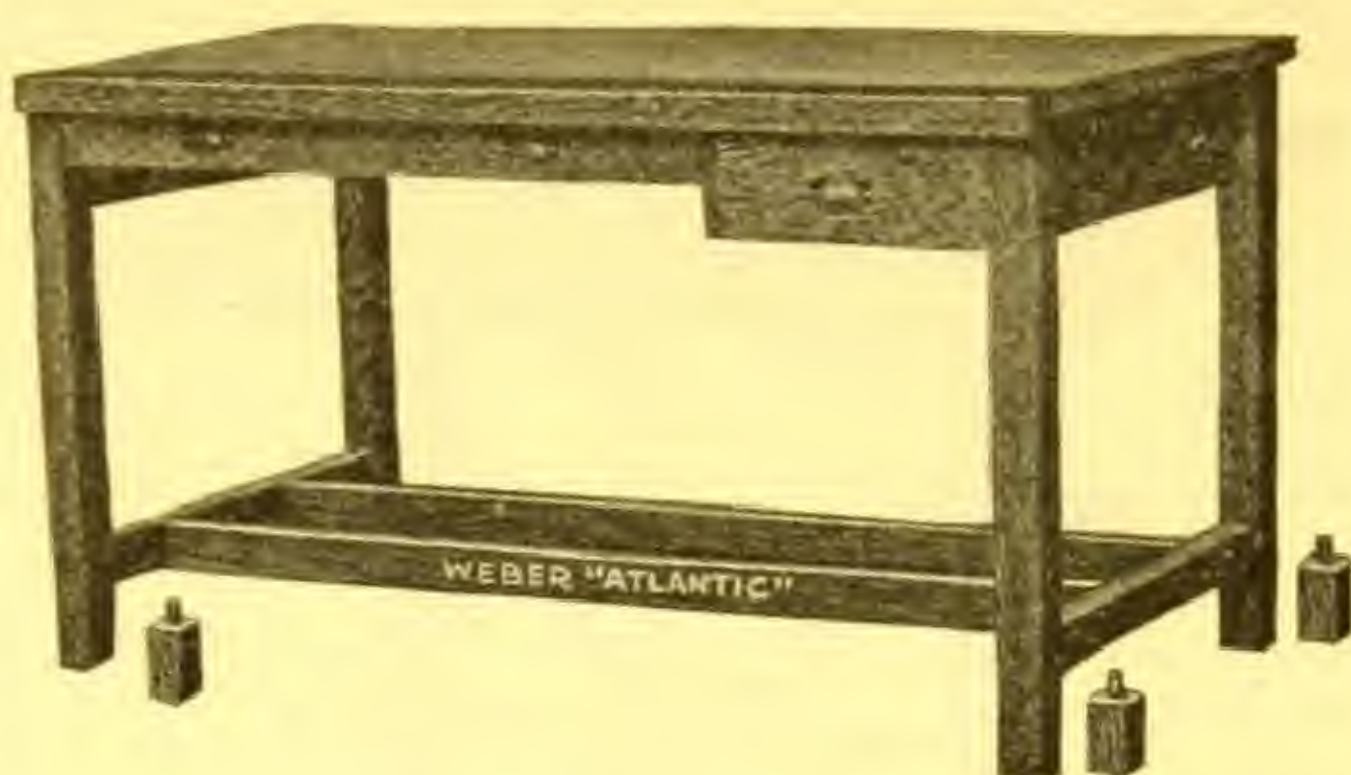
5328 "SPHINX" Drawing Table, Basswood Board with Ashwood Trestle.

Sizes, inches 31x47 37x60 48x64
Each

Drawer, about 24x30 inches, 3 inches deep, with sliding tray and compartments, lock and key Each,

Any other size made to order.

DRAWING TABLES

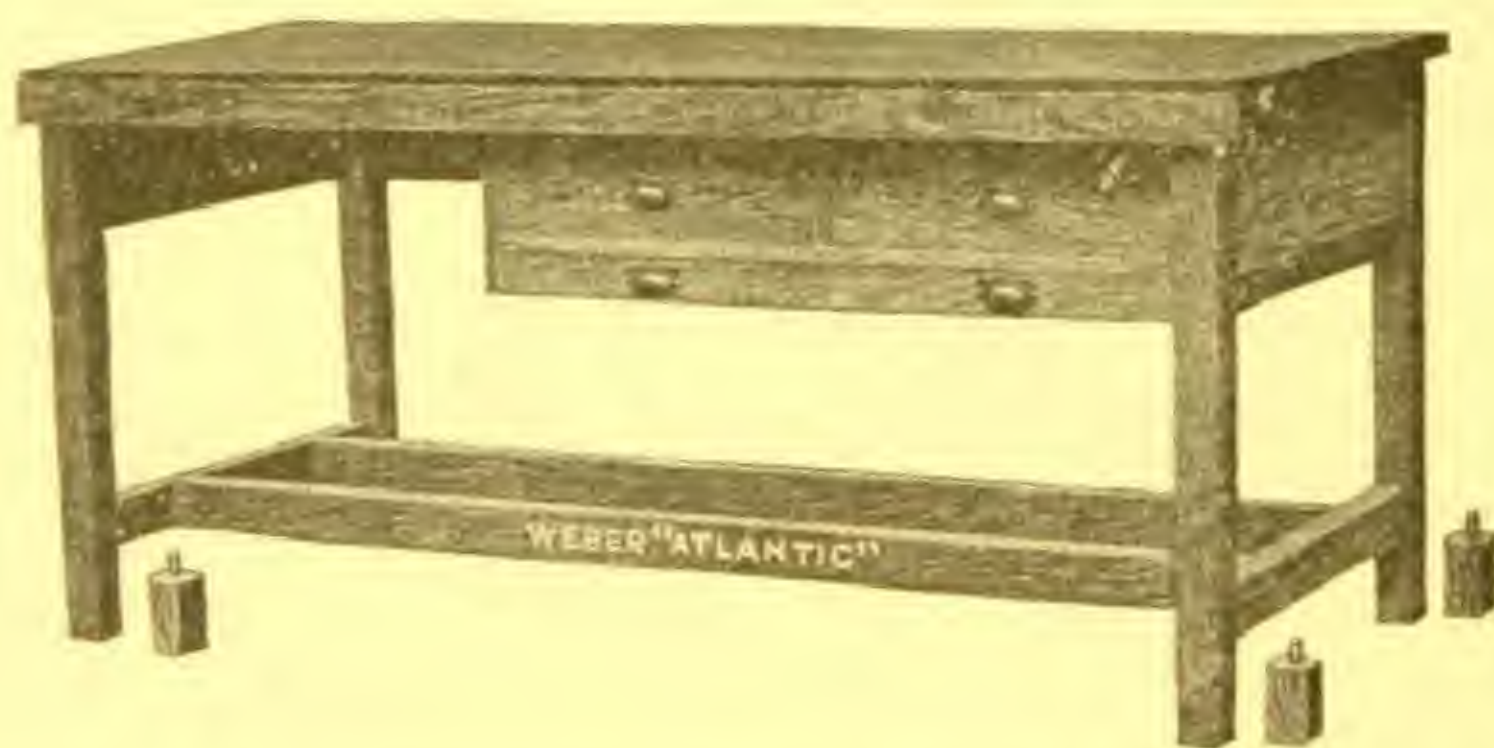


No. 5329 N ATLANTIC DRAWING TABLE—hardwood stand. Size of top 37 in. x 60 in., made of selected basswood, shellaced.

Height of table 34 inches. One large drawer 26 in. x 37 in. x 2 in., inside dimensions. One small drawer 14 in. x 24 in. x 4 in., inside dimensions, with partitions and sliding tray.

Set of four raising blocks, 3 inches high, to adjust height of table. A hole in the leg of table fits the dowel of raising block.

Natural finish, shellaced Each,



No. 5329½ N ATLANTIC DRAWING TABLE—hardwood stand. Size of top 42 in. x 84 in., made of selected basswood, shellaced.

Two small drawers 18 in. x 24 in. x 5½ in., inside dimensions. The right-hand drawer has partitions and sliding tray to take drafting instruments and accessories. One large drawer 26 in. x 38 in. x 2 in., inside dimensions.

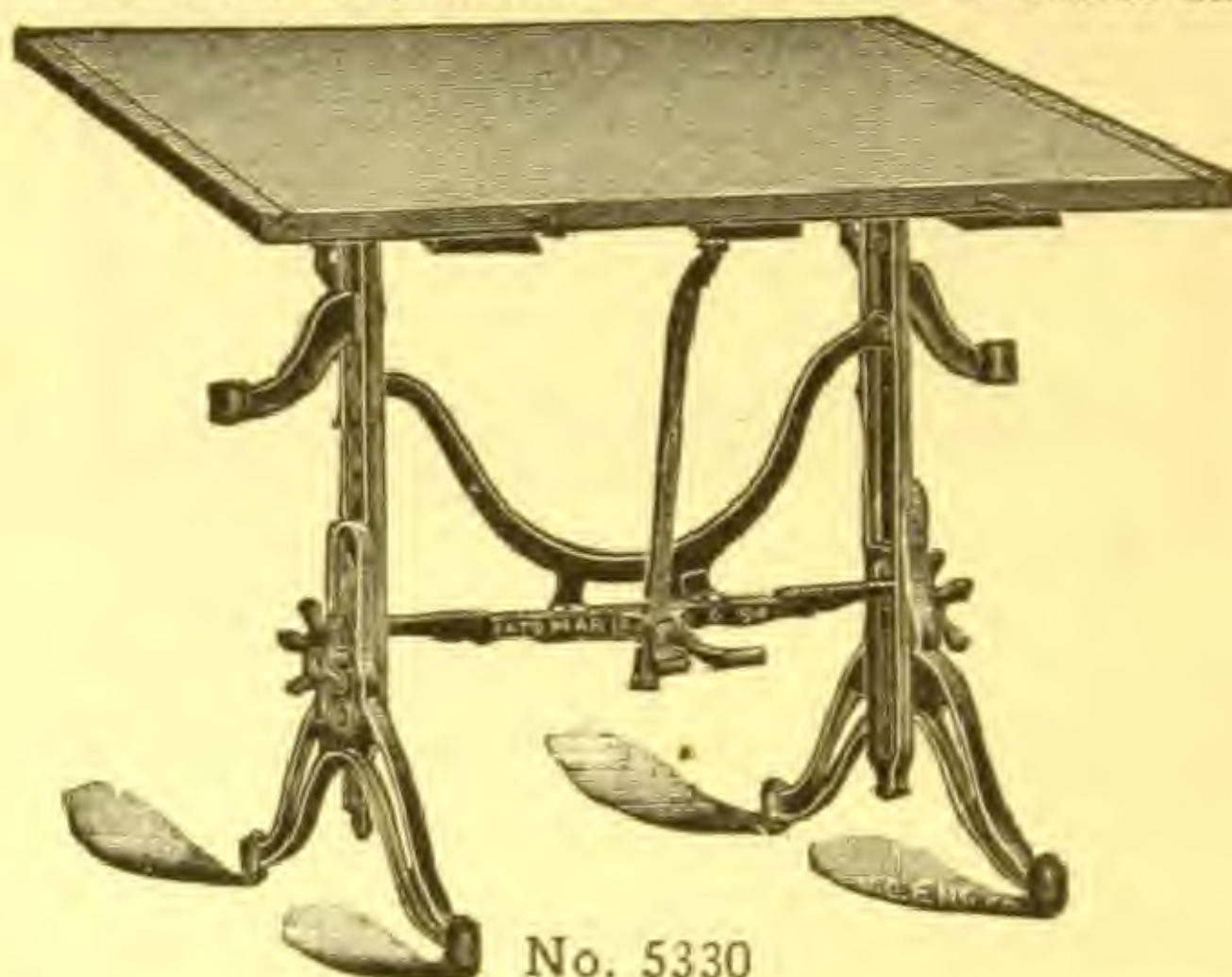
Set of four raising blocks, 3 inches high, to adjust height of table. A hole in the leg of table fits the dowel of raising block.

Natural finish, shellaced Each,

DRAWING TABLES (Continued)

"UNIQUE" DRAWING TABLES

These tables comprise all the latest improvements, are of elegant appearance and a handsome and useful addition to any drafting office. The drawing board is of best pine, well finished and constructed in the best possible manner to allow for contraction and expansion. The stand is black enameled.



No. 5330

- No. 5330 "UNIQUE" Drawing Table, plain, without attachments.
 Sizes, inches 32x42 37x48 37x60 42x72 42x84 42x96 48x120
 Each



No. 5331

- No. 5331 "UNIQUE" Drawing Table, with Sketch Box, Swing Shelf and Drawer for tools, Foot Rest and adjustment for inclining to either side.
 Sizes, inches 32x42 37x48 37x60 42x72 42x84 42x96 48x120
 Each
- No. 5332 "UNIQUE" Drawing Table, combining all the advantages of No. 5331, and with Cabinet or Case of three drawers, fastened in the rear of the Stand, and Swing Tray.
 Sizes, inches 32x42 37x48 37x60 42x72 42x84 42x96 48x120
 Each

SEPARATE PARTS FOR "UNIQUE" DRAWING TABLE

- | | | |
|--------|-------------------------------|------|
| 5333 F | Foot Rest | Each |
| 5333 S | Swing Tray | |
| 5333 D | Drawer and Shelf | |
| 5333 C | Cabinet, with 3 Drawers | |

F. WEBER CO.

**P H I L A D E L P H I A
ST. LOUIS**

BALTIMORE

**“PHILADELPHIA” ADJUSTABLE DRAWING
AND ILLUSTRATORS TABLE**

The top can be fixed at any required height, so that it can be used by a person when sitting or when standing.

By simply unclamping a winged nut, the top can be made to freely rotate in either direction.

A shelf is hinged to the back edge of the table, and so supported from underneath that it is always level, regardless of the inclination of the table itself. This is very convenient for instruments, inkstand, etc.

The tripod, hollow standard and sliding post or spindle are made of iron. The working parts are carefully finished and all other parts are neatly enameled.

The stand complete weighs about 55 pounds, and is sufficiently rigid to support a large drawing board firmly.

The amount of metal and its careful distribution renders this table exceptionally stable and free from vibration.

The lowest position of the top is 30 inches from the floor, and the highest is 44 inches.



No. 5334 $\frac{1}{2}$ A



No. 5334 $\frac{1}{2}$ B

No.

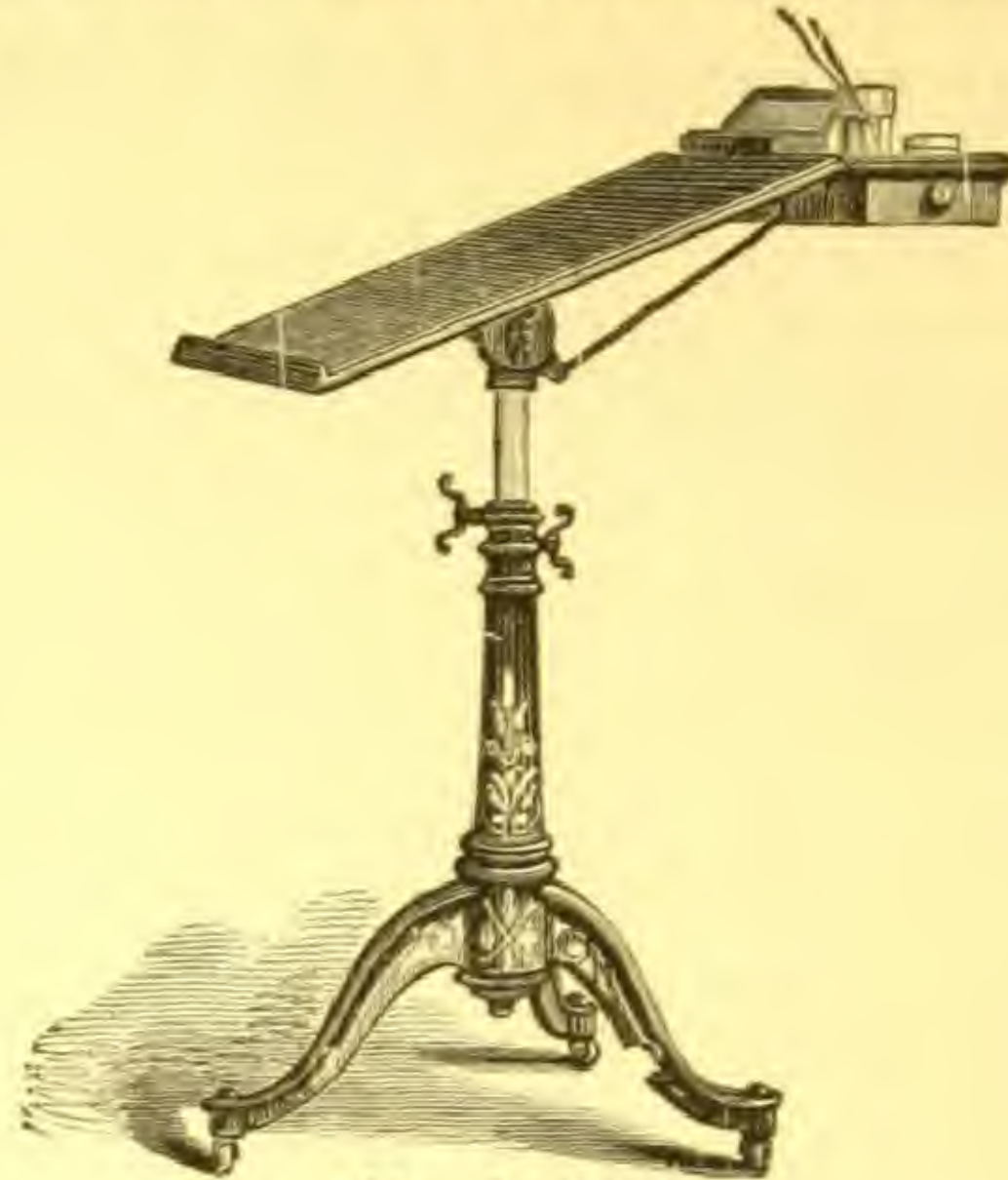
Each

5334 $\frac{1}{2}$ A Philadelphia Table, with polished oak top, 24x26 inches

5334 $\frac{1}{2}$ B Philadelphia Table, with polished oak top, 24x26 inches, with instrument shelf at top, but without swinging tray, as shown

NOTE—When ordering, state whether casters are desired, or whether the legs should be bored for screwing to the floor.

“PHILADELPHIA” DRAWING TABLE (Continued)

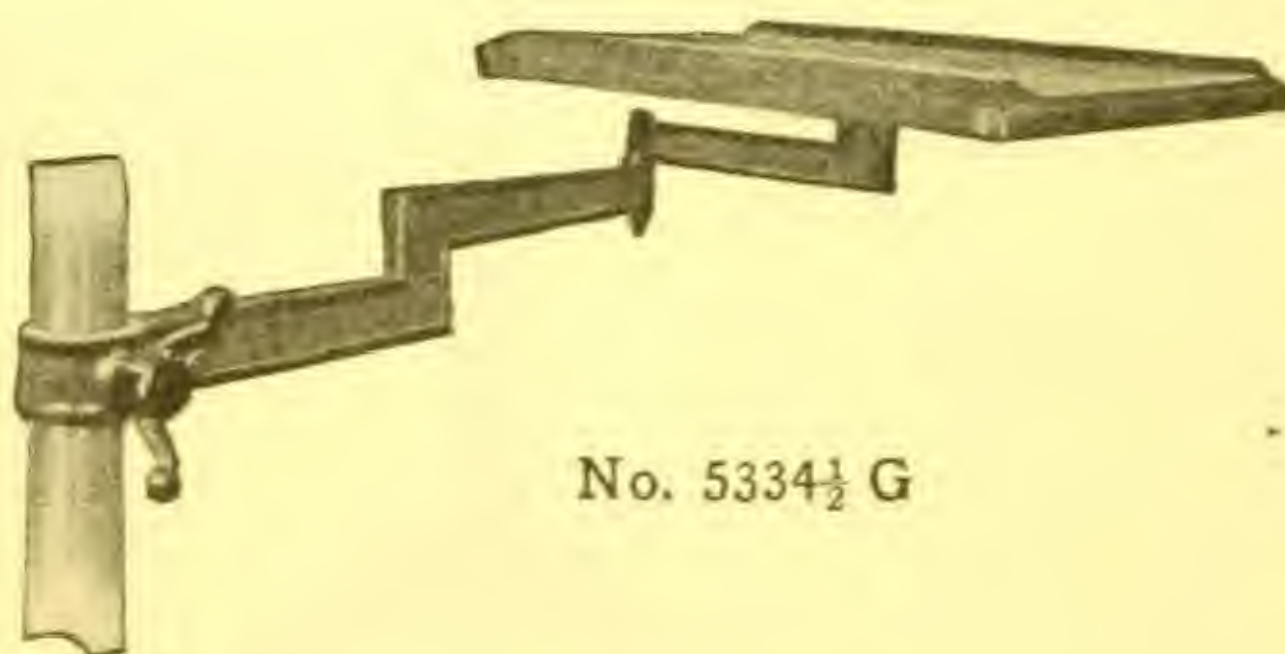


No. 5334 1/2 D

No. 5334 1/2 D Philadelphia Drawing Table, with quartered oak top, 24x26 in., with Instrument Shelf and 2 Drawers Each

NOTE—When ordering, state whether casters are desired, or whether the legs should be bored for screwing to the floor.

ACCESSORIES



No. 5334 1/2 G



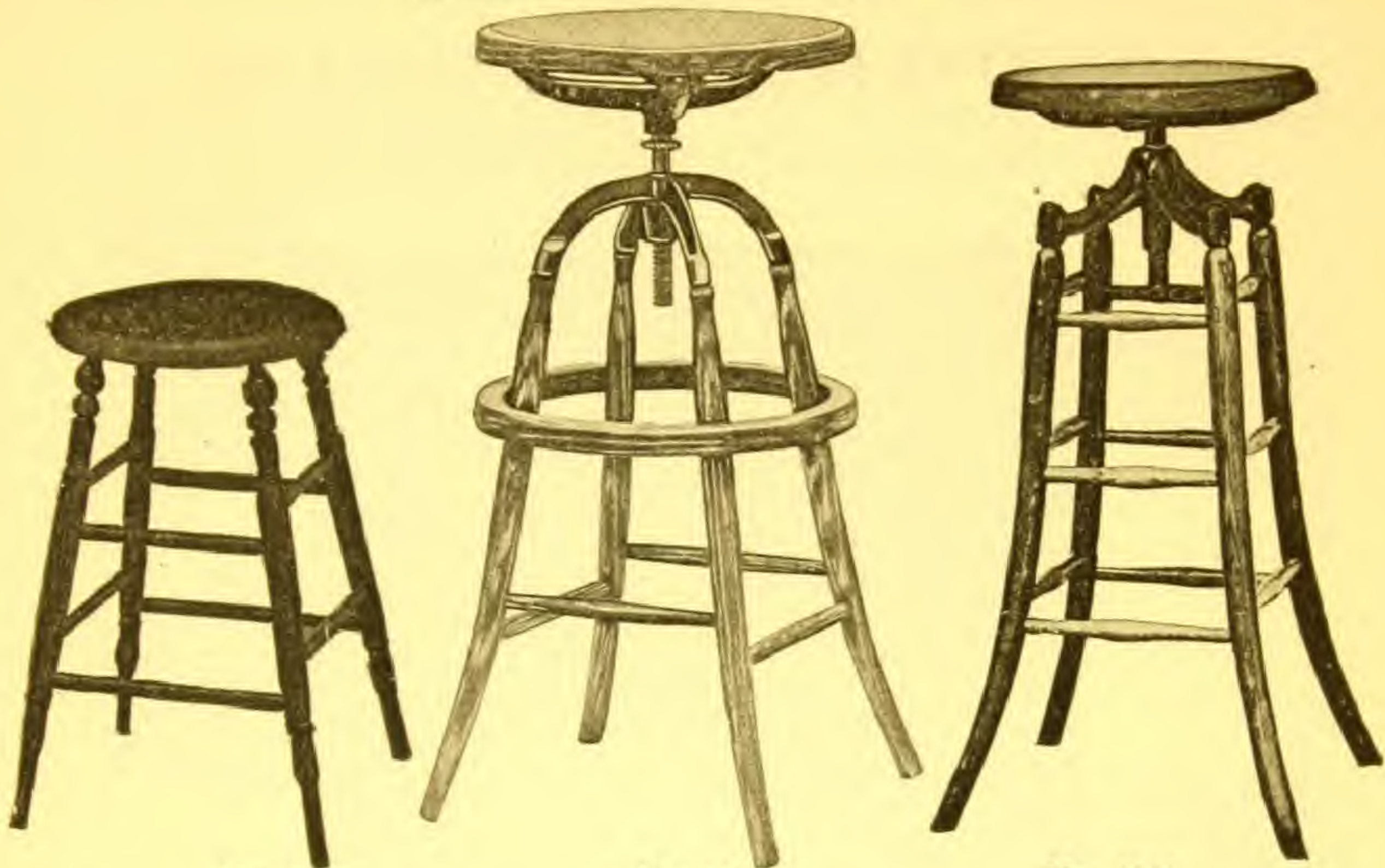
No. 5334 1/2 K



No. 5334 1/2 H

No. 5334 1/2 G Swinging Arm, with Shelf, 12x14 in. Each
 5334 1/2 H Foot Rest
 5334 1/2 K Swinging Drawer, 7 1/2 x 13 x 3 1/2 in., with tray top
 5334 1/2 L Extra Casters to fit “Philadelphia” Drawing Table Per set,

DRAFTSMEN'S STOOLS



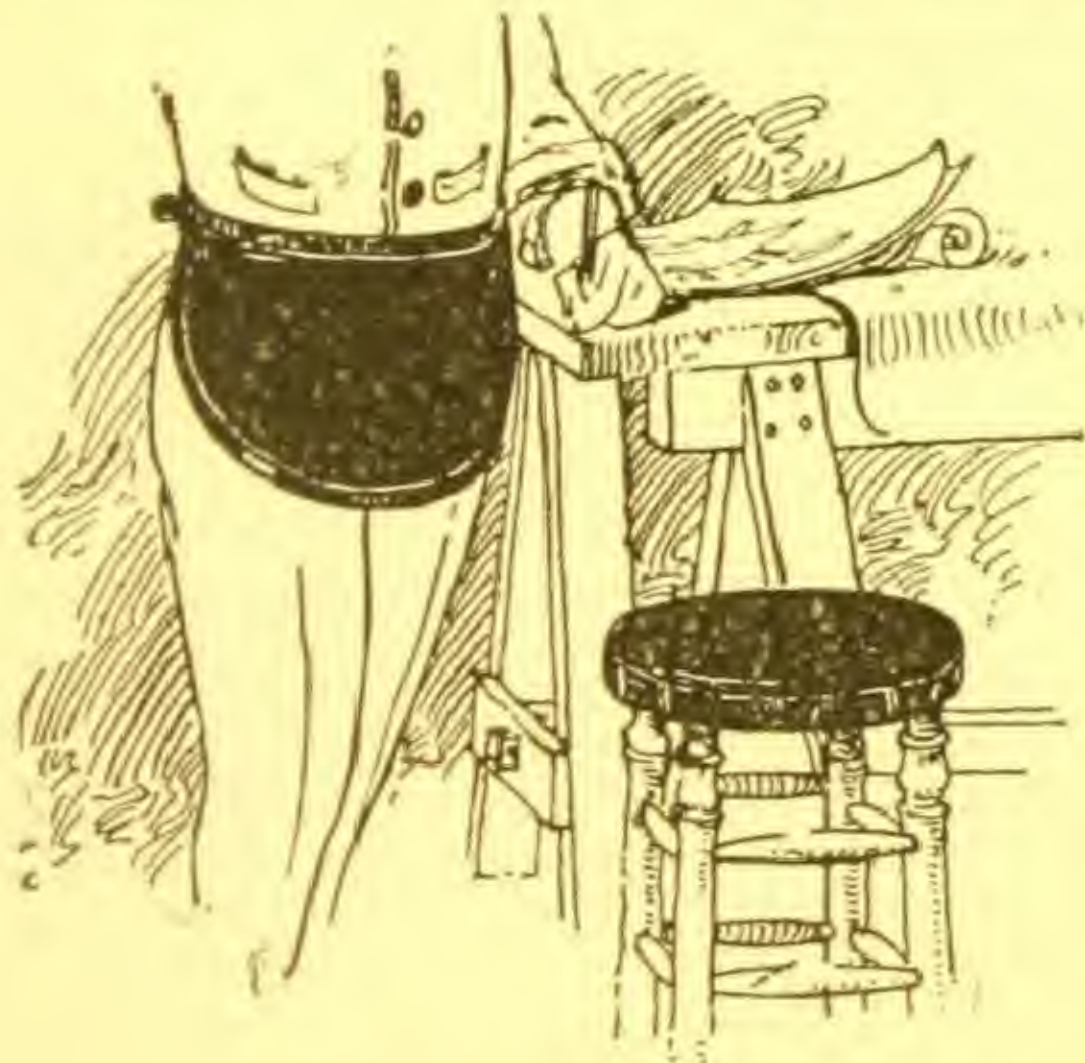
No. 5340

No. 5343

No. 5342

Each

- No. 5340 Draftsman's Stool, golden elm, wood seat, height 30 inches
- 5341 " " like No. 5340, but with cane seat
- 5342 " " golden elm, wood seat, height adjustable from
30 to 33 inches
- 5343 Draftsman's Stool, like No. 5342, but with cane seat and ring



**FELT STOOL COVERS
AND APRONS**

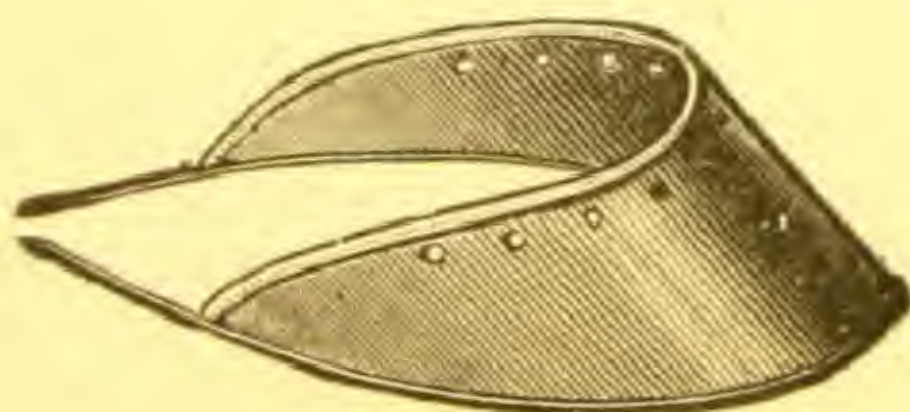
Felt Stool Covers save the clothes and prevent "shine" on the trousers. An economy, and should be on every stool.

- No. 5344 B Extra Heavy Brown Felt Stool Covers Each
- 5344 A Green Felt Aprons..
- 5344 D Draftsman's Dust Brush, for Dusting Off Drawing Tables

EYE SHADES

For Draftsmen, Artists, Clerks

Each



- 5593 Gray Board Shield, Brass Bound,
- 5594 Green Celluloid Shield, Rubber Band
- 5595 Stiff Linen Shield, Wire Bound,
- 5596 Green Celluloid, with Adjustable Plaited Leather Band

F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS

BALTIMORE

SECTIONAL FILING CABINETS

For Preserving Drawings, Plans, Blue Prints



No. 5345

These Cabinets are made on the same plan as the well-known sectional book cases. All being made uniform in size and finish and always the same, so that any number of sections procured at different times will fit perfectly.

Construction and Material.—Made of well-seasoned and thoroughly kiln-dried oak. The drawers are secured together with dovetailed joints. They slide in grooves, there being no rails between them. The back of each drawer is covered for a space of 6 inches with a thin strip to prevent drawings from curling up. Sections are held in place by means of a half-round projection on the back of the section (the cuts do not show this clearly) which fit into the upper section, and the front rails are bolted together. This prevents the rail from sagging and catching on the drawer. Top, Bases and Sections, excepting No. 5345 A are same width over all, so that another stack can be built up without leaving an opening. All joints are well glued, and glue blocks are used at frequent intervals to make the case firm and durable.

Finish and Trimmings.—Golden Oak stain and filler. Three coats of varnish rubbed and finished in a uniform color. Oxidized drawer pulls and label holders.

SECTIONAL FILING CABINETS (Continued)



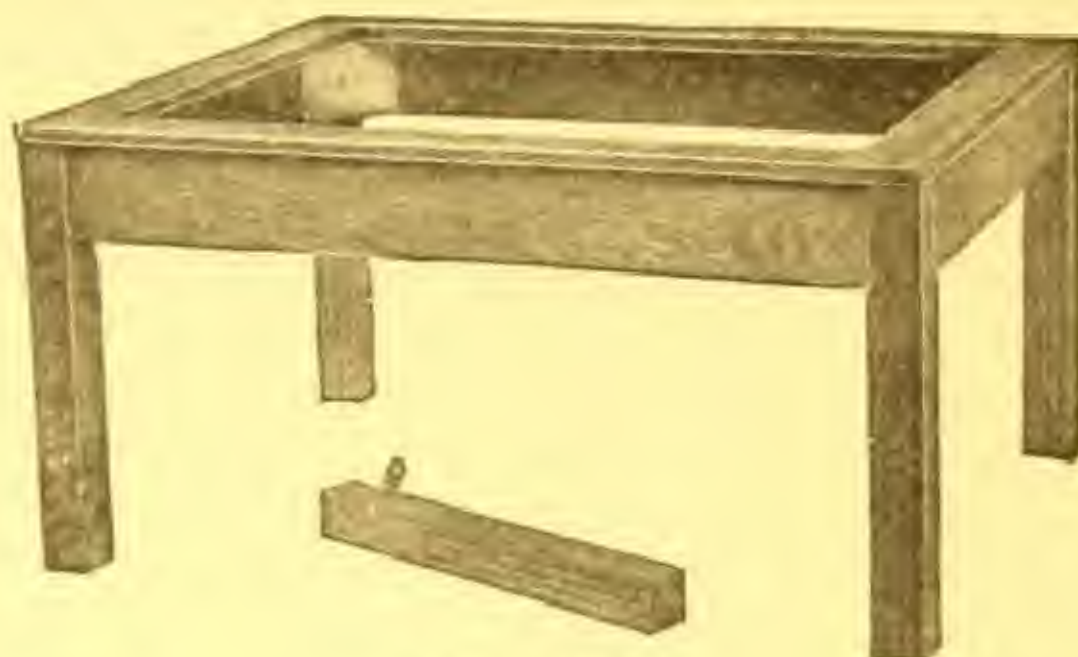
No. 5345 A



No. 5345 H



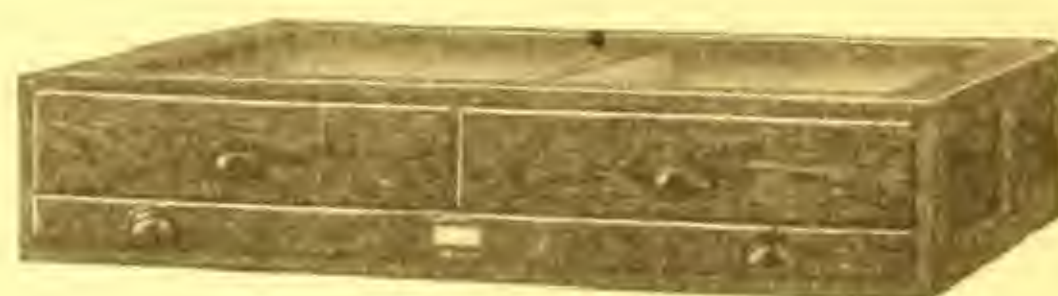
No. 5345 B



No. 5345 J



No. 5345 C



No. 5345 K



No. 5345 D



No. 5345 L



No. 5345 E E



No. 5345 M



No. 5345 F



No. 5345 O



No. 5345 G

For Sizes and Prices See Next Page

THUMB TACKS

STEEL TACKS



Nos. 5351 5352 5353 5354

Our Steel Tacks are stamped out of one piece, with a fine point on the pins and enough elasticity to prevent their breaking.

No.						Per Doz.	Per 100
5351	Steel Thumb Tacks,	$\frac{5}{16}$ -inch diameter	.....			
5352	"	"	"	$\frac{6}{16}$"	"	"	.....
5352 $\frac{1}{2}$	"	"	"	$\frac{7}{16}$"	"	"	.....
5353	"	"	"	$\frac{8}{16}$"	"	"	.....
5354	"	"	"	$\frac{10}{16}$"	"	"	.....

STEEL THUMB TACKS IN TIN BOXES

No. 5352 B Steel Thumb Tacks, No. 5352, $\frac{6}{16}$ -inch diameter, 12 pieces in small round tin box Per Box, Per Doz. Boxes,
 Note.—See solid head steel thumb tacks Nos. 5390-5393 on next page.

BRASS TACKS



Size $\frac{6}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ $\frac{10}{16}$

Our Brass and German-silver Thumb Tacks are made with the greatest care and of best material. The Pins, which are of hardened steel, are drawn in and riveted, which makes them perfectly secure against their being pushed through or coming out. The edges are thin, to allow the T-square to slide over easily.

BRASS TACKS

One Dozen Mounted on Cork, 12 Corks to a Box

No.						Per Doz.	Per Gross
5360	Brass Thumb Tacks,	$\frac{5}{16}$ -inch diameter, round head	.....			
5361	"	"	"	$\frac{6}{16}$"	"	"	.....
5362	"	"	"	$\frac{7}{16}$"	"	"	.....
5363	"	"	"	$\frac{8}{16}$"	"	"	.....
5364	"	"	"	$\frac{10}{16}$"	"	"	.....

THE "SPHINX" INDESTRUCTIBLE STEEL THUMB TACKS

A Solid Head Steel Tack, with a Fine Pointed Steel Pin, Punched in and Riveted. Packed in Boxes of 100



Nos. 5390



5391



5392

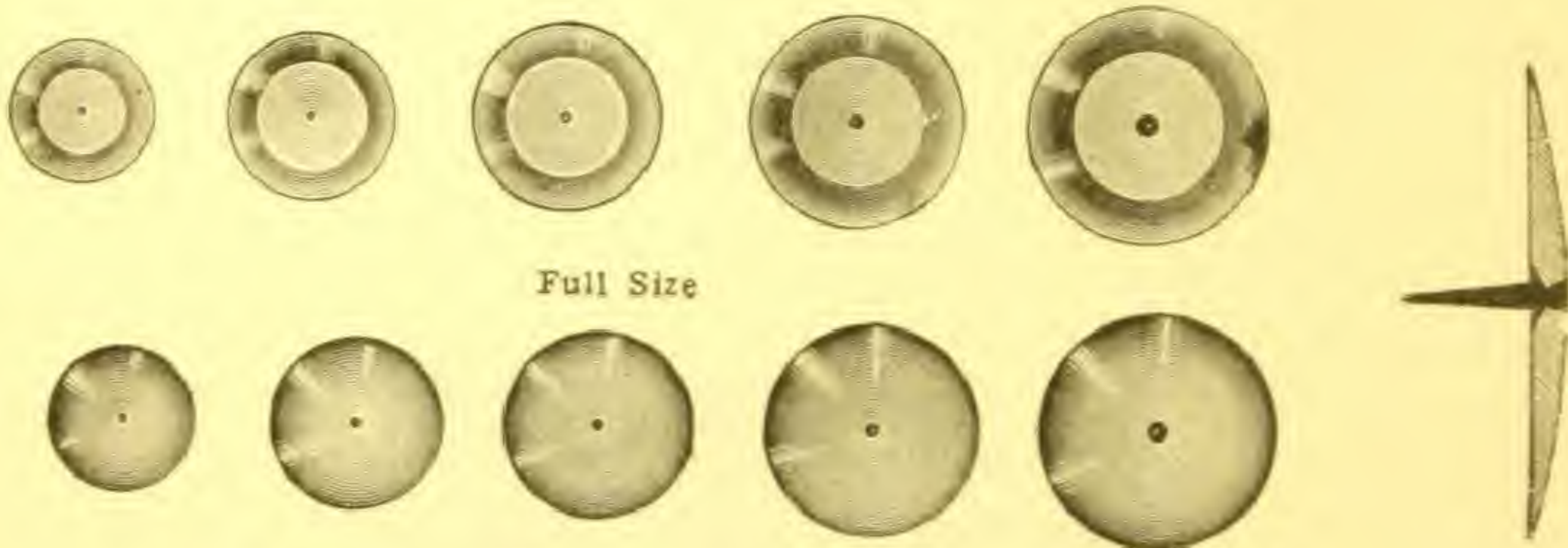


5393

No.		Per Doz.	Per 100	No.		Per Doz.	Per 100
5390	$\frac{5}{16}$ -in. diameter ..			5392	$\frac{7}{16}$ -in. diameter ..		
5391	$\frac{1}{8}$ " " " ..			5393	$\frac{5}{16}$ " " " ..		

"GOVERNMENT" STANDARD THUMB TACKS

Fine Quality, German-Silver. Filed Steel Points, Screwed in and Riveted. Round and Beveled Heads



Full Size

Packed 1 Dozen on Cork, 1 Gross to a Box

No.	In. Diameter	Per Doz.	Per Gross	No.	In. Diameter	Per Doz.	Per Gross
5380 A	$\frac{1}{8}$ -in. round head,			5385 A	$\frac{1}{8}$ -in. bev'd head,		
5382 A	" " " "			5387 A	" " " "		
5384 A	" " " "			5389 A	" " " "		

HORN CENTRES



No. 5394

No.		Each	Per Doz.
5394	Horn Centre, $\frac{1}{2}$ -inch diameter ..		
5395	" " " " $\frac{3}{8}$ " " " ..		
5396	" " " " with German-silver Rim ..		
5397	German-silver Center Tack, with very fine pin ..		

TACK LIFTERS



No. 5398



No. 5399

- | | | |
|------|--|------|
| No. | | Each |
| 5398 | TACK LIFTER, Metal | |
| 5399 | Weber's Improved Tack Lifter and Paper Cutter Combined (Nickel-plated) | |

This lifter, owing to its beveled V-shape claw, catches the tack on the outside points of its edge, and by simply pushing the lifter forward, the tack is lifted without bending the pin.

- | | | |
|-------|--|------|
| No. | | Each |
| 5399½ | "Sphinx" Tack Lifter and Pencil File, with Wooden Handle | |

DESIGNER'S OR RUG TACKS
With Extra Long Points

- | No. | | Per Doz. | Per 100 |
|------|---|----------|---------|
| 5400 | Steel with Nickel Caps, $\frac{3}{16}$ -inch points, $\frac{3}{8}$ -inch head | | |
| 5402 | " " " " " $\frac{1}{16}$ " " " $\frac{3}{16}$ " " | | |
| 5404 | Plain Steel $\frac{3}{16}$ -inch points, $\frac{1}{16}$ -inch head | | |

PUSH PINS



No. 5410



No. 5411



No. 5412



No. 5413

- | | | |
|-------|---|--|
| No. | | |
| 5410 | Small, Glass Head Push Pin, per box of 6 | |
| 5411 | Large, " " " " " " " " 6 | |
| 5412 | Small, Pushless Hangers, Brass, per box of 6 | |
| 5412½ | Medium, Pushless Hangers, Brass, per box of 4 | |
| 5413 | Large, Pushless Hangers, Brass, per box of 3 | |

The Pushless Hangers are ideal for hanging pictures and other wall decorations securely on plaster, as well as walls of other material.

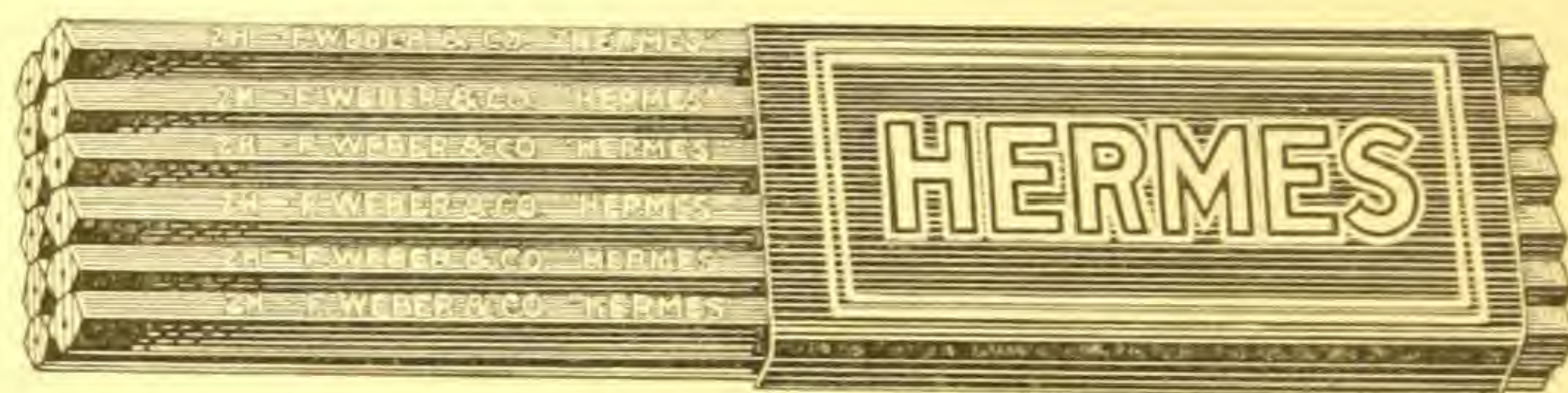
F. WEBER CO.

P H I L A D E L P H I A
ST. LOUIS
BALTIMORE

Lead Pencils

THE "HERMES" DRAWING PENCILS

WITH COMPRESSED LEADS



Hexagonal, Gold Stamped, Yellow Polished. A superior quality Lead Pencil, with all advantages of the best manufactures, suitable for Mechanical and Freehand Drawing. Hermes Drawing Pencils contain compressed leads of unvarying degrees, set in finest quality cedar. Wear long and well. Ideal pencils for the drawing room, and for school and college use.

No.	Each	Per Doz.	Per Gross
5440	6H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 6B	.....	.....
5441	With Rubber Tip, HB grade only	.....	.....

LEAD PENCILS (Continued)

HARDTMUTH'S KOH-I-NOOR DRAWING PENCILS



No. 5450

No.		Each	Per Doz.	Per Gross
5450	"KOH-I-NOOR" Hexagon, Yellow, Polished Cedar, 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 5B, 6B			
	HB with Rubber Tip			

KOH-I-NOOR ARTISTS' PENCILS



No. 5451

No.		Each	Per Doz.
5451	"KOH-I-NOOR" Artists' Pencil, 6½ inches long, with Movable Leads, 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 6B		
5451 A	"KOH-I-NOOR" Artists' Pencil, with Double End, HB and 6H		

KOH-I-NOOR ARTISTS' LEADS

No.		Per Lead	Per Box	Per Doz. Boxes
5452	"KOH-I-NOOR" Artists' Leads, 5½ inches long, in wooden boxes of 6 Leads each. 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 6B ..			

LEAD PENCILS (Continued)

LEAD PENCILS AND PENCIL HOLDERS



No. 5470

“CASTELL” DRAWING PENCILS

No.		Each	Per Doz.	Per Gross
5470	“CASTELL” Pencils, Hexagon, Green Polished, Gilt Lettering in 16 degrees. 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 5B, 6B. Packed in boxes of 1 dozen			
	HB with Rubber Tips			
5471	“ELDORADO” Drawing Pencils, Yellow Polished, Hexagon, in 16 degrees of hardness. 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, HB, F, B, 2B, 3B, 4B, 5B, 6B,			
5473	“VENUS” Drawing Pencils, Green Polished, Hexagon, in 16 degrees of hardness. 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, HB, F, B, 2B, 3B, 4B, 5B, 6B,			

“SPHINX” PENCIL HOLDER



No. 5516

No.		Each	Per Doz.
5516	“SPHINX” Pencil Holder, Polished Cedar and Metal Ferrule, with machine thread		
5516½	Aluminum Pencil Holder; will take pencil at either end..		

LEAD PENCILS (Continued)

COPYING LEAD PENCILS

No.		Each	Per Doz.	Per Gross
5480	Hardtmuth's "Kohinoor" Copying Pencil, Yellow Polished, Round			
5481	Hardtmuth's "Mephisto" No. 77, Copying Pencil, with Red Tip or Mouthpiece			
5482	Hardtmuth's "Mephisto" No. 73 B, Copying Pencil			
5483	Hardtmuth's "Mephisto" No. 73 B, Hard, Copying Pencil			
5486/165	"Venus" Copying Pencils			
5486/168	" " " " hard			

COLORED CRAYON PENCILS

No.		Each	Per Doz.
5505	F. Weber Co.-Sussner Colored Crayon Pencils, in wood, Superfine Quality, made in different colors,		

SCALE OF THE COLORS

00 Scarlet	21 Sepia	41 Light Carnation
1 White	22 Olive Green, deep	42 " Ochre
2 Light Chrome Yell.	24 Dark Violet	43 " Rose
3 " Blue	25 Burnt Sienna	44 Dark Carnation
4 Orange	26 Dark Blue	46 Burnt Umber
5 Vandyke Brown	27 Yellow Green	49 Finest Carmine
7 Yellow Ochre	28 Olive Brown	53 Deep Rose
8 Carmine Rose	31 Raw Umber	54 Madder Lake
11 Light Green	32 Red Ochre	56 Green, medium
12 Vermilion	33 Deep Chrome Yell.	57 " deep
13 Dark Green	34 Blue Green	59 Mauve
14 Red Brown	35 Blue Violet	61 Prussian Blue
15 Olive Green, light	36 Dark Grey	62 Neutral Tint
16 Red Violet	37 Light Grey	63 Chrome Yell., med.
17 Indian Red	38 Mineral Blue	68 Cobalt Blue
18 Ultramarine	39 Olive Green, med.	69 Imperial Blue
20 Black	40 Light Red	

Sample Color Card of Sussner Crayon Pencils sent on application.

COLORED PENCILS FOR OFFICE USE

No.		Each	Per Doz.	Per Gross
5506	"Ajax" Colored Office Wax Crayon Pencils, in wood, with extra thick lead, 7 inches long. The popular office checking pencils.			

Red, Blue, Green and Black

F. WEBER CO., PHILA. No. 5505 SUSSNER POLYCOLOR No. 49

F. WEBER CO.

P H I L A D E L P H I A
S T . L O U I S **B A L T I M O R E**

PENCILS (Continued)

**GLASS AND LEATHER MARKING PENCILS
AND CRAYONS**

**"SPHINX" PAPER PENCILS FOR MARKING ON CHINA
AND GLASS**

No.		Each	Per Doz.
5509	Black		
	Blue, Red, Violet and Yellow		

"SPHINX" CRAYONS FOR GLASS AND LEATHER

3 $\frac{3}{4}$ in. long by $\frac{3}{8}$ in. thick, wrapped in paper. Packed 1 dozen in a cardboard box.

No.		Each	Per Doz.	Per Gross
5510	Red, White, Blue, Green, Yellow, Black			
5510 $\frac{1}{2}$	Holder, Brass, Nickel-plated, for "Sphinx" Glass and Leather Crayons		Each	Per Doz.

SOAPSTONE PENCILS

No.		Each	Per Doz.	Per Gross
5511	F. W. Co.'s. In white wood, about 7 inches long..			

BLAISDELL'S WAX CRAYON PENCILS, IN PAPER

No.		Each	Per Doz.	Per Gross
5508	Blaisdell's Paper Pencils, Blue, Black, Green, Yellow, Brown, White, Violet, Red and Pink			
	Sepia			

**ENGINEERS' AND SURVEYORS' MARKING AND LUMBER
CRAYONS**

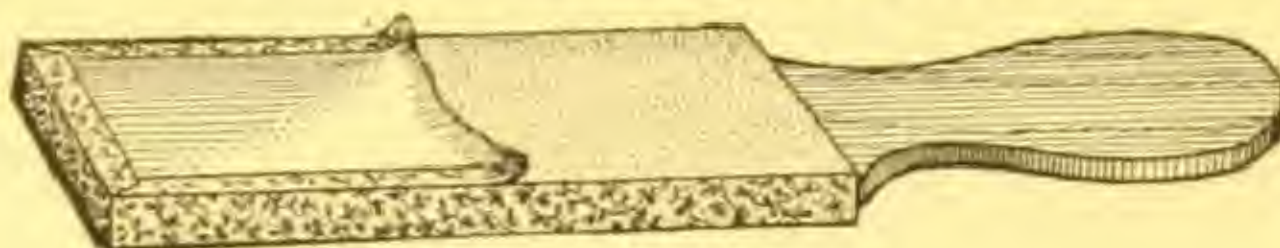


No. 5512

No.		Each	Per Doz.	Per Gross
5512	The "Sphinx," Hexagon, Red, Blue, Black, Kiel and Yellow, best quality, size $\frac{1}{2} \times 4\frac{3}{4}$ inches			

PENCIL POINTERS AND ERASING SHIELDS

PENCIL POINTERS



No. 5518

No.		Each	Per Doz
5517	Sand-paper Block, 1 1/2 x 4 inches		
5518	" " with handle, size 1 1/2 x 6 inches		
5518 1/2	Emery Paper, with handle, size 1 1/2 x 6 inches		

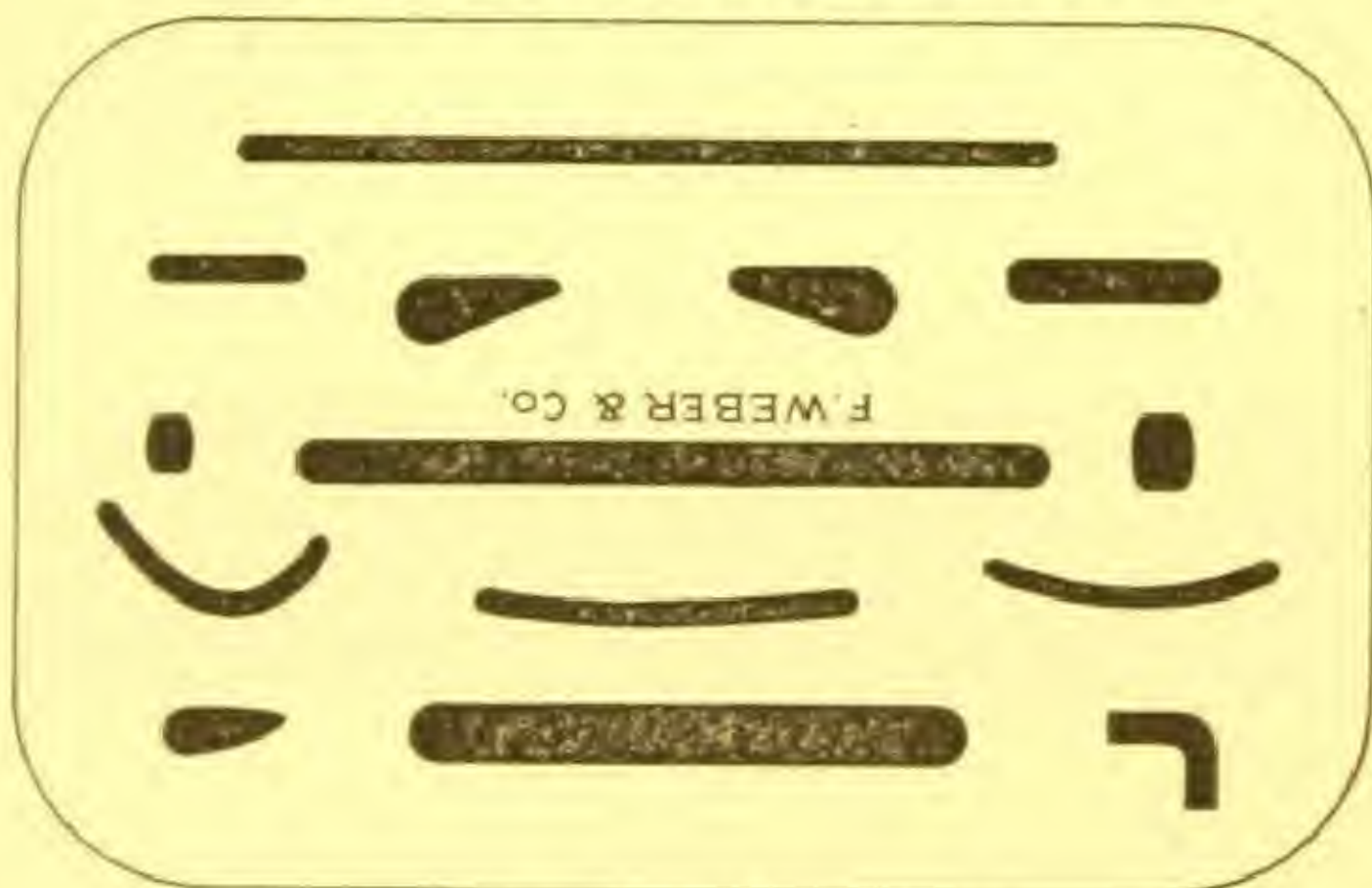
AUTOMATIC PENCIL POINTERS



Model L

No.		Each
5520	"Boston" Pencil Sharpener	
5520 S	Separate Cutters	

ERASING SHIELDS



No. 5524 N

No.		Each	Per Doz.
5524 N	Improved Draftsmen's Erasing Shield, 2 1/2 x 4 in., German-Silver		
5524 S N	Improved Draftsmen's Erasing Shield, 2 1/2 x 4 in., Blued Steel		

Note—The German-silver Shields wear much better than those we formerly made of brass and nickel-plated.

The Blued Steel are especially to be recommended for their combined durability and thinness, the latter quality permitting of very accurate, or close, erasures.

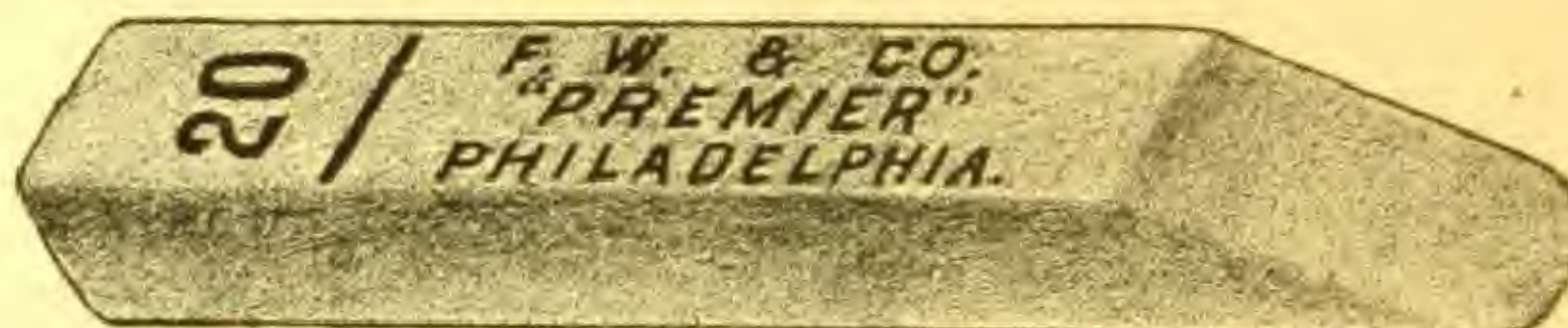
**F. WEBER CO.'S
"PREMIER" RUBBER ERASERS**



No. 5525 A



No. 5525 B



No. 5525 C

"PREMIER" RED ERASERS

This Eraser is made of a very superior quality of **Red Rubber**, which will not smear or affect the surface of the paper on which it is used; it works equally well on Tracing Cloth, Tracing Paper, etc.; and as a paper cleaner there is none better on the market.

Single Beveled

No.		Each	Per lb
5525 A	School size, 72 pieces to the pound		
5525 B	Medium size, 40 pieces to the pound		
5525 C	Large size, 20 pieces to the pound		
5525 D	Extra large, 12 pieces to the pound		

Double Beveled



No. 5525 E

No.		Each	Per Doz.
5525 I	Premier Double Bevel, Red Rubber, School size "144" ..		
5525 E	" " " " " small		
5525 F	" " " " " large		
5525 G	" " " Green Rubber, small		
5525 H	" " " " " large		

"PREMIER" PLIABLE (KNEADED) RUBBER

No.			
5526	Small	Per piece,	Per dozen pieces,
5527	Large	" "	" " "

Special Trade Prices in Gross Quantities

RUBBER ERASERS (Continued)

“PREMIER” GREY CLEANING ERASER



No. 5533

A pliable velvet rubber, a most satisfactory cleaner and pencil eraser, for paper and tracing cloth, which positively will not affect the most delicate surface. It will not smear.

No.							
5533	Pieces to the pound	.....	8	12	20	40	60 80
	Per piece	.....				
	“ pound	.....				

INK AND TYPEWRITER ERASERS



No. 5550

“SPHINX” INK ERASER

No.		Each	Per 100
5550	“SPHINX” Ink Eraser,		
	1x ³ / ₈ x1 ¹ / ₂ inches	.....

“PREMIER” INK AND PENCIL ERASER COMBINED

No. 5551 A Ink and Pencil Eraser, flat, double wedge, small. Each, Per Doz.,

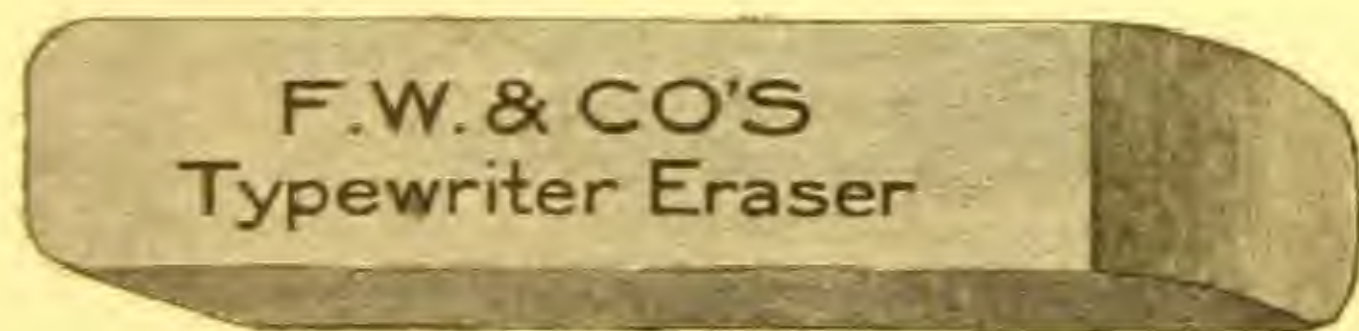
No. 5551 C Ink and Pencil Eraser, small school size “144,” flat, double wedge. Per Doz.,



No. 5551

“PREMIER” TYPEWRITER ERASER

A. Fine Sanded Eraser, Excellent for Removing Typewriting or Ink



No. 5552

No. 5552 Typewriters' Eraser, flat, double wedge, small. Each, Per Doz.,

No. 5553 Typewriters' Eraser, flat, double wedge, large. Each, Per Doz.,

RUBBER ERASERS (Continued)
"PREMIER" CIRCULAR ERASER



No. 5557

Ink and Typewriter Eraser

No. 5557 "Premier" Circular Ink Eraser, packed 1 dozen in box Each Per Doz.

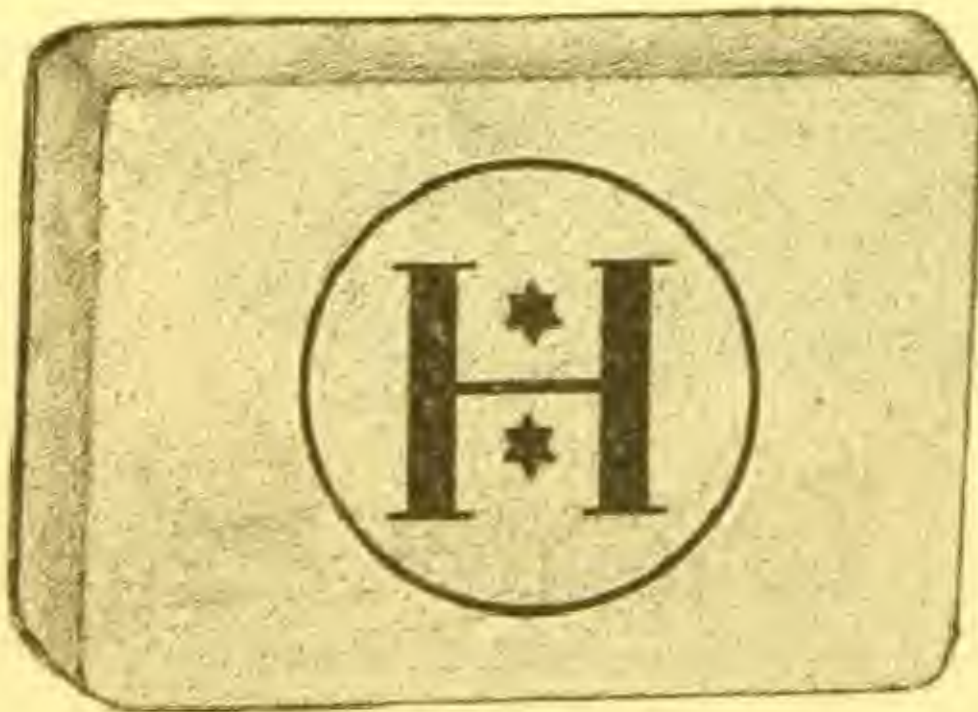
"ART GUM"

Dry Cleaner

No. 5558 "ART GUM." A soft composition for cleaning Paper, Prints, White Kid Gloves and Shoes, etc.
Size 1 x1 x1 inches, 1 dozen in a box Each Per Doz. Per Gross

"	1 1/8 x 1 1/8 x 1 1/8	"	1	"	"	"	"	.....
"	2 x 1 x 1	"	1	"	"	"	"	.....
"	2 1/4 x 1 1/8 x 1 1/8	"	1	"	"	"	"	.....
"	3 x 2 x 1	"	1	"	"	"	"	.....
"	3 x 3 x 2	"	1	"	"	"	"	.....
"	2 x 1 x 1	"	1	"	"	"	"	cartoned
"	2 1/4 x 1 1/8 x 1 1/8	"	1	"	"	"	"	"
"	3 x 2 x 1	"	1	"	"	"	"	"
"	3 x 3 x 2	"	1	"	"	"	"	"

HARDTMUTH VELVET RUBBER



No. 5559



No. 5561/6500

No. 5559 HARDTMUTH'S VELVET OR SOFT RUBBER. A Paper Cleaner and Pencil Eraser, Pink and Gray. The gray is a trifle softer than the pink.

Pieces to the pound	60	40	30	20	12	8	4
Per piece							
" pound							

5561/6500 "Vandyke" Ink Eraser, rose colored Each,

RUBBER ERASERS (Continued)

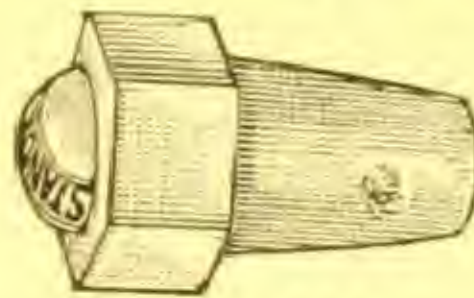
NIGRIVORINE



No. 5560

No.		Each	Per Doz.
5560	Nigrivorine Eraser and Blender, small size, No. 3, in boxes of 1 dozen		
	Nigrivorine Eraser and Blender, medium size, No. 2, in boxes of 1 dozen		
	Nigrivorine Eraser and Blender, large size, No. 1, in boxes of 1 dozen		

RUBBER PENCIL TIPS

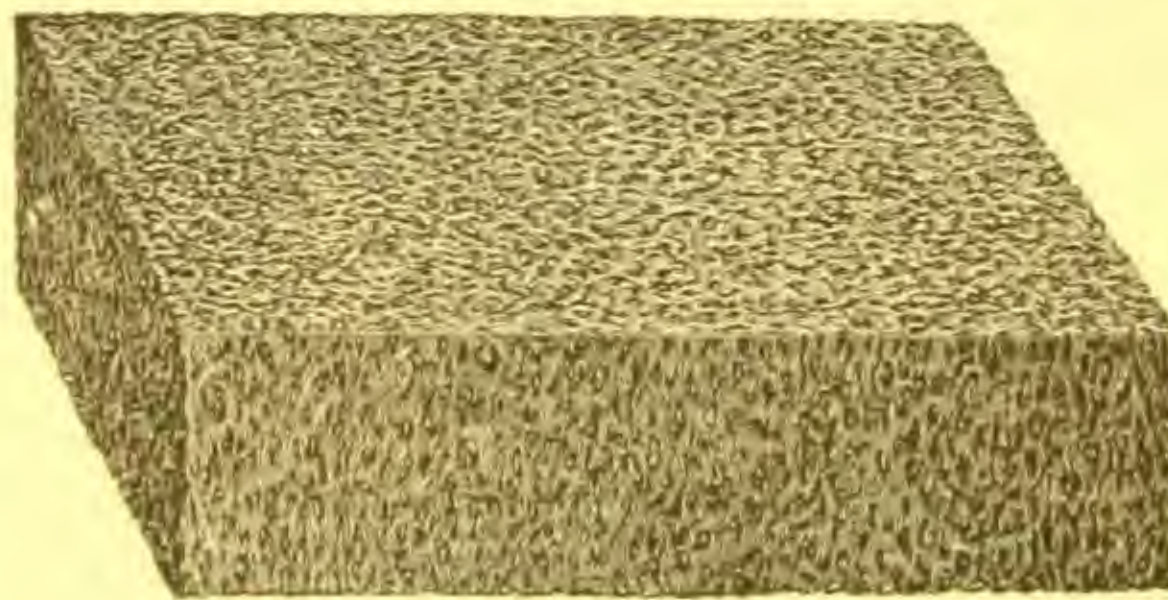


No. 5561

No.		Per Doz.	Per Gross
5561	Rubber Pencil Tip, Hexagon		

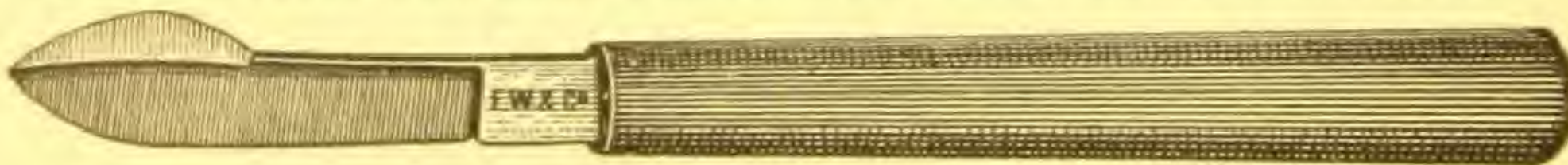
SPONGE RUBBER

For Cleaning Paper



No. 5565

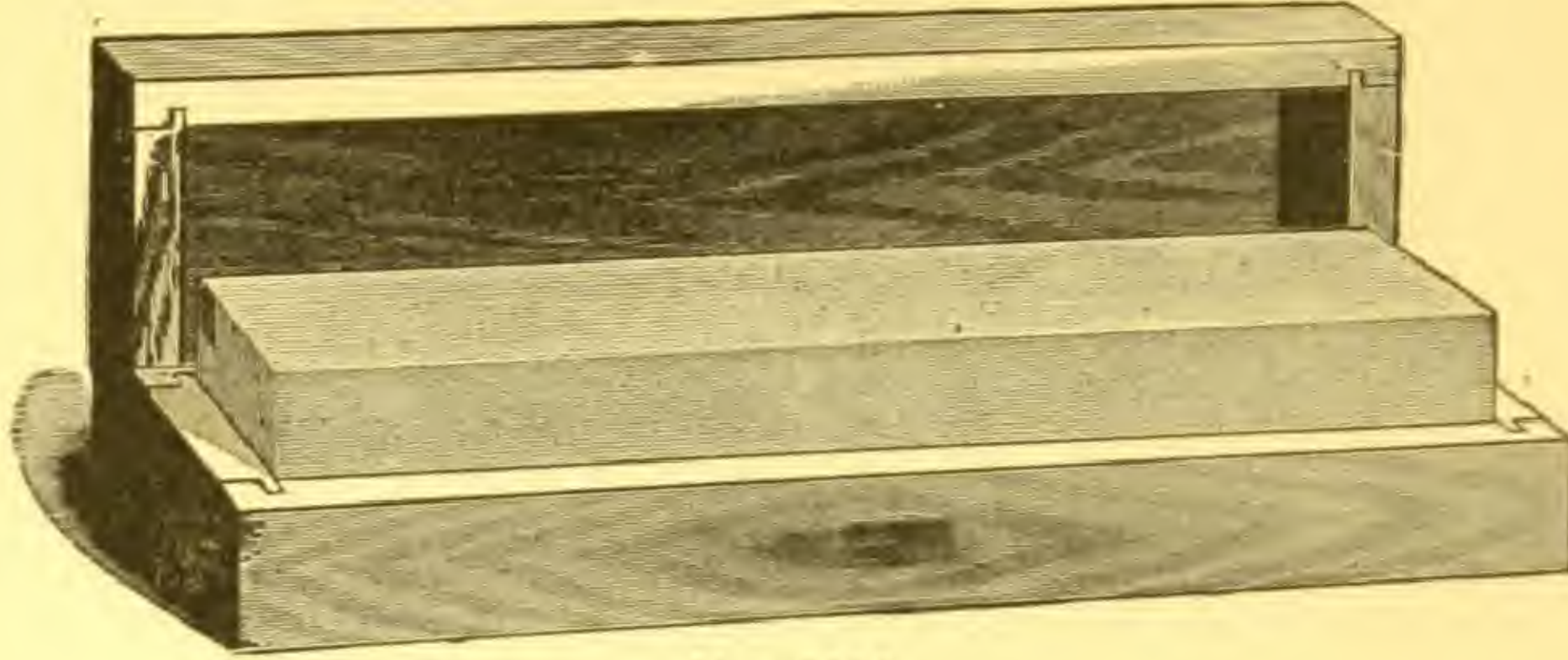
No. 5565	Sponge Rubber.				
	Sizes inches	1x1x1	1x2x1	2x3x1	3x4x1
	Each				
5566	Sponge Rubber with Solid-Rubber Back, size 1 3/4 x 2 1/2 x 3/4 inches.. Each,				



No. 5570

No.		Each	Per Doz.
5570	Steel ERASING KNIFE, Blade 2 1/4 inches long, Wood Handle		

ARKANSAS OIL STONES



No. 5586

- No. 5586 Arkansas Oil Stones, Hard, Mounted in Polished Mahogany Case, with Cover.
 Sizes, inches 3½x1 4x1½ 5x2
 Each
- 5588 Arkansas Oil Stones, Hard, Unmounted, 3 to 4½ inches long by 1 to 1½ inches wide, ⅜ to ⅝ inch thick Each,

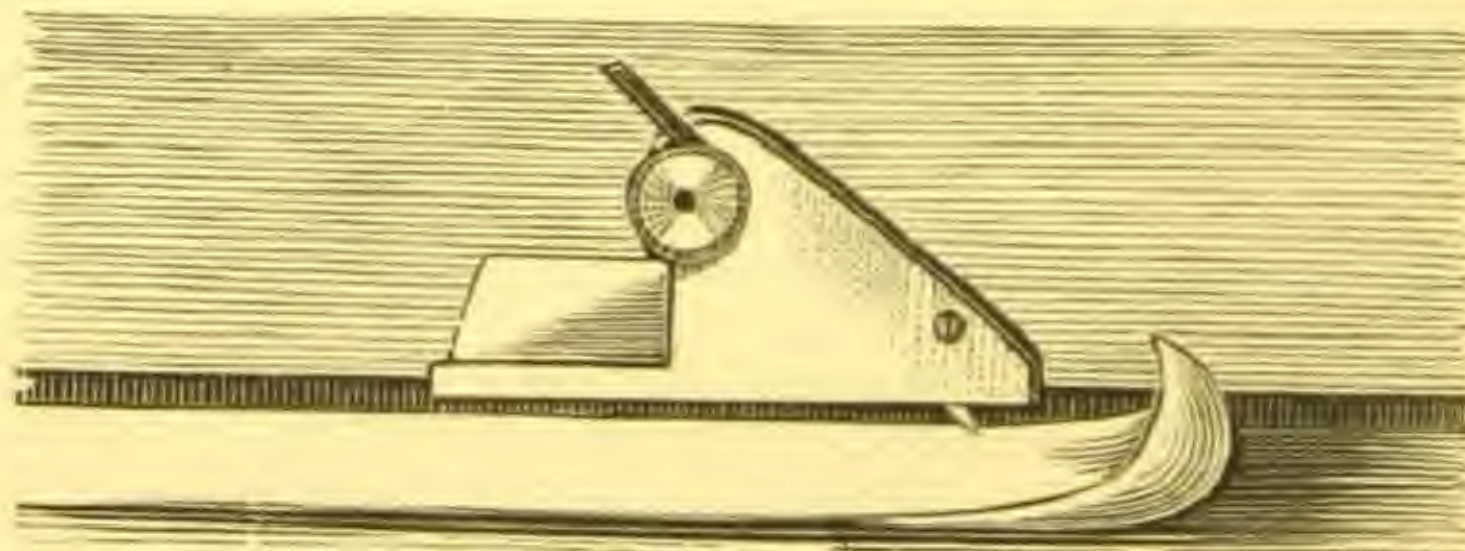
KNIFE-BLADE SHAPE



No. 5590

- No. 5590 Arkansas Oil Stones, Knife-Blade Shape, Sharp Edge, 3 to 4½ inches long by ¾ to 1 inch wide by ⅜ to ¼ inch thick Each,

PAPER CUTTER



No. 5598

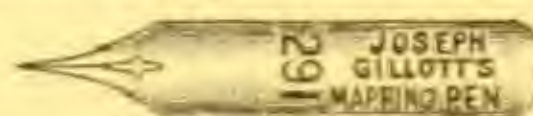
- No. 5598 Sphinx Paper Cutter, Brass Each

STEEL PENS

For Drawing and Lettering



No. 5600



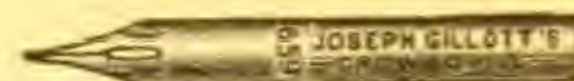
No. 5601



No. 5603



No. 5605



No. 5607

No.			Each	Per Doz.	Per Gross
5600	— 290	Gillott's Mapping, loose, in gross boxes ..			
5600 C	— 290	" " on cards, with holder ..			
5601	— 291	" " loose, in gross boxes ..			
5601 C	— 291	" " on cards, with holder ..			
5602	— 170	" " loose, in gross boxes ..			
5603	— 303	" " extra fine, loose, in gross boxes ..			
5604	— 404	Gillott's Mapping, with bead, fine point, loose, in gross boxes ..			
5605	— 1000	Gillott's Drawing Pen, superfine, on cards, ..			
5606	— 418	" Lettering Pen, silvered, loose in gross, boxes ..			
5607	— 659	Gillott's Crow Quill, on cards, with holder, ..			
5608	— 659	" " " in 1/4-gross boxes			
5609	— 850	" " " on cards, long shoulder ..			
5618		Blanzey, Poure & Co.'s Crow Quill Pens, with holders, on cards ..			
5619		Blanzey, Poure & Co.'s Mapping Pen, loose, in gross boxes ..			



No. 5620

No.		Each	Per Doz.	Per Gross
5620	Extra Fine Crow Quill Pens, in holders with cork finger pieces, on cards of 1 dozen ..			

PENHOLDERS



No. 5625



No. 5625 1/2



No. 5626

No.		Each	Per Doz.
5625	Penholder, Ebony, for Crow Quill, Nos. 659 and 850 ..		
5625 1/2	" " " " " " Nos. 659 and 850 ..		
5626	" Polished Cedar Handle, for Nos. 290, 291, 170, 404, 303, 418 ..		

STEEL PENS (Continued)

AUTOMATIC SHADING AND MARKING PENS



No. 5630 (Showing Shading Pen)

The Shading Pens make two shades, at a single stroke, of one color; the Marking Pens mark only in solid color.

No.		Each	Per Doz.
5630	Automatic Shading and Marking Pens, Nos. 0, 1, 2, 3, 4, 5 and 6		
5631	Automatic Shading and Marking Pens, No. 8		

Widths of Automatic Shading and Marking Pens

Nos.	0	1	2	3	4	5	6	8
Widths, inches	$\frac{1}{16}$	$\frac{1}{8}$	$\frac{3}{16}$	$\frac{1}{4}$	$\frac{5}{16}$	$\frac{1}{2}$	$\frac{3}{4}$	$\frac{7}{8}$
5632	Instruction Book for the use of Automatic Shading Pens, per copy,							

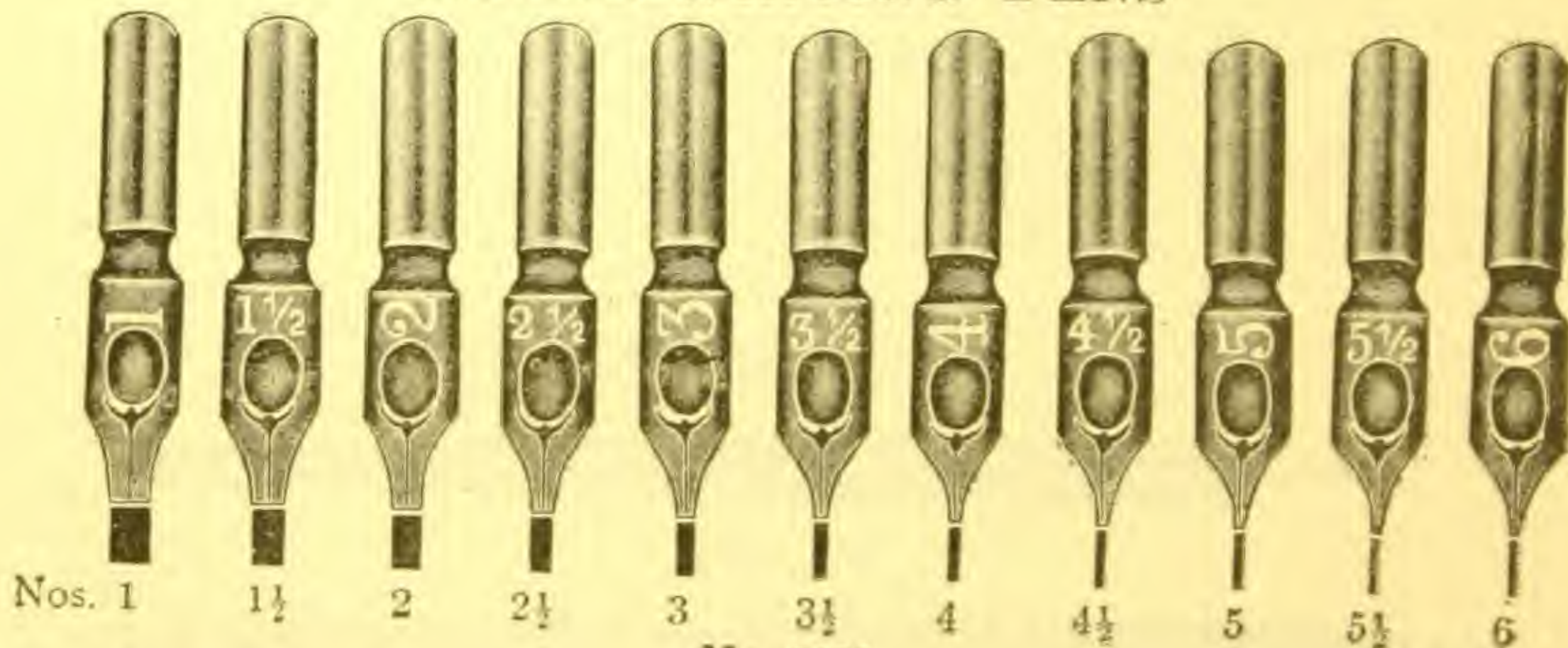
BALL POINTED PENS



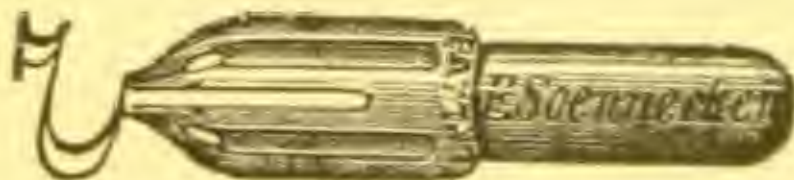
No. 5634 $\frac{1}{2}$

No.		Each	Per Doz.	Per Gross
5634	Leonardt's Ball-Pointed Pens, No. 516 F			
5634 $\frac{1}{2}$	" " " " No. 506 F			

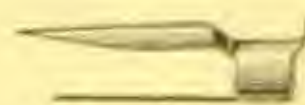
ROUND-WRITING PENS



No. 5635



No. 5636



No. 5640



No. 5640 (Attached)

No.		Per Gross	Per $\frac{1}{4}$ Gross	Per Doz.
5635	Pens, Single-Pointed. Nos. 1, 1 $\frac{1}{2}$, 2, 2 $\frac{1}{2}$, 3, 3 $\frac{1}{2}$, 4, 4 $\frac{1}{2}$, 5, 5 $\frac{1}{2}$, 6			
5636	Pens, Double-Pointed. Nos. 10, 20, 30, 40, 50, 60, 70, 80, 90			
5636 $\frac{1}{2}$	Pens, Three-Pointed, for ornamental work			
5637	Assortment of Single- and Double-Pointed Pens, 25 in a box, per box			

5640	Ink Holders, for Round-Writing Pens	Each	Per Box of 12
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STEEL PENS (Continued)

SPEED BALL LETTERING PENS



No. 5650 A



No. 5650 B



No. 5650 C

The Speedball is the fastest and most easily operated broad-stroke pen on the market. It produces a stroke of uniform width throughout when drawn in any direction. Up-strokes, Down-strokes or Laterals. The ink flow is under automatic control by double reservoir fountain and tip-retainer over the extreme point of bent-up section, which forms the marking point. This is an exclusive patent feature of the Speedball and prevents any excess flood of ink or color on the strokes, which is most liable to occur in broad-stroke pens of a like character, minus this most important auxiliary. It is unnecessary to use a dropper, quill or stick to fill the reservoir. Simply dip in the ink like an ordinary pen. They will work in any India Ink or opaque water color properly diluted to flowing consistency. The small sizes retain enough ink to make an entire alphabet.

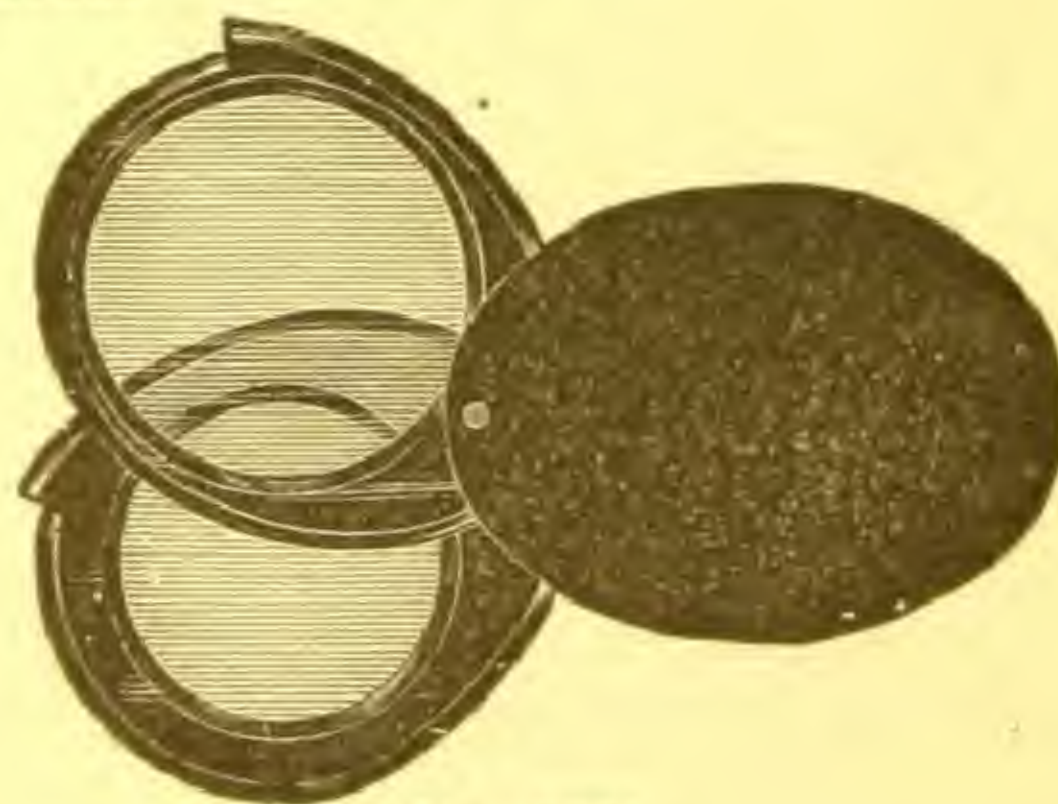
Price for all sizes and numbers... Each, Per doz., Per gross,

POCKET MAGNIFYING GLASSES

Highest Grade



No. 6080

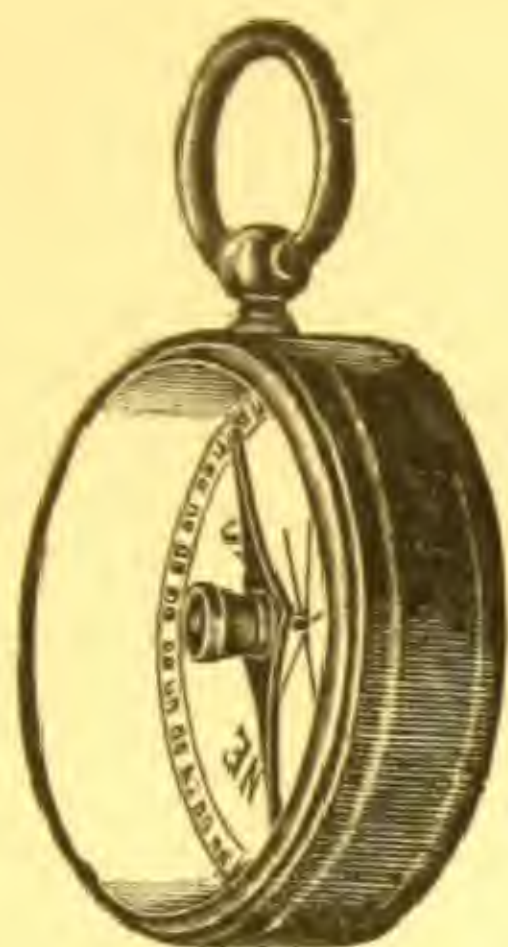


No. 6081

No. 6080	Mounted in Hard Rubber, 1 Lens.				
	Diameter, inches	$\frac{3}{4}$	1	$1\frac{1}{4}$	$1\frac{1}{2}$
	Each				
No. 6081	Mounted in Hard Rubber, 2 Lenses.				
	Diameter, inches	$\frac{3}{8}$ and $\frac{3}{4}$, $\frac{7}{8}$ and 1, $1\frac{1}{8}$ and $1\frac{1}{4}$, $1\frac{1}{4}$ and $1\frac{1}{2}$, $1\frac{1}{2}$ and $1\frac{3}{4}$,			
	Each				

F. WEBER CO. PHILADELPHIA
ST. LOUIS BALTIMORE

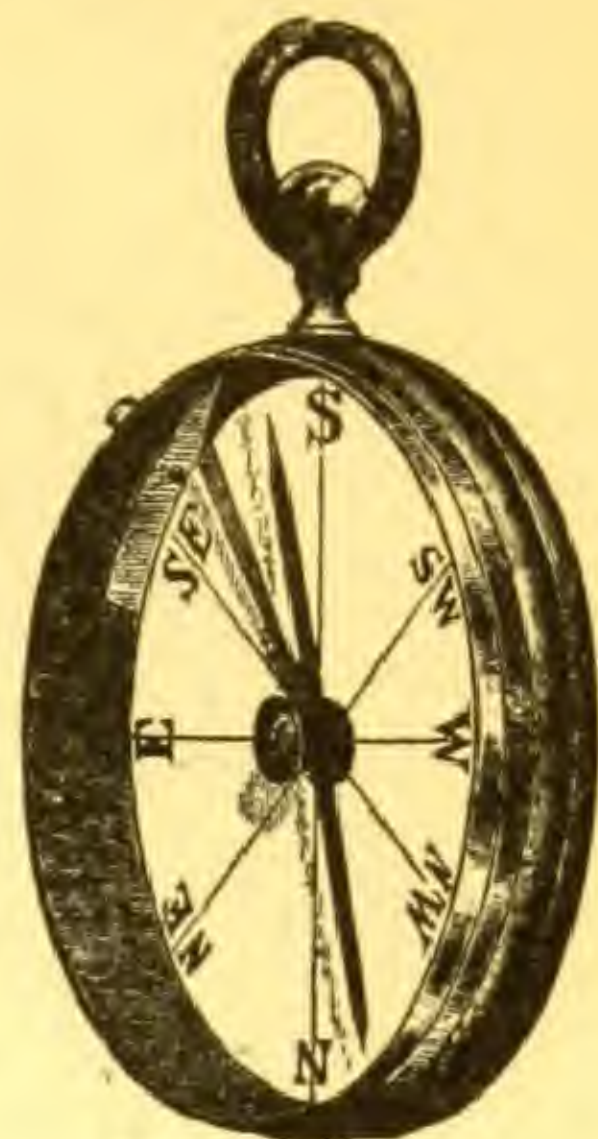
MAGNETIC POCKET COMPASSES



No. 6350



No. 6354

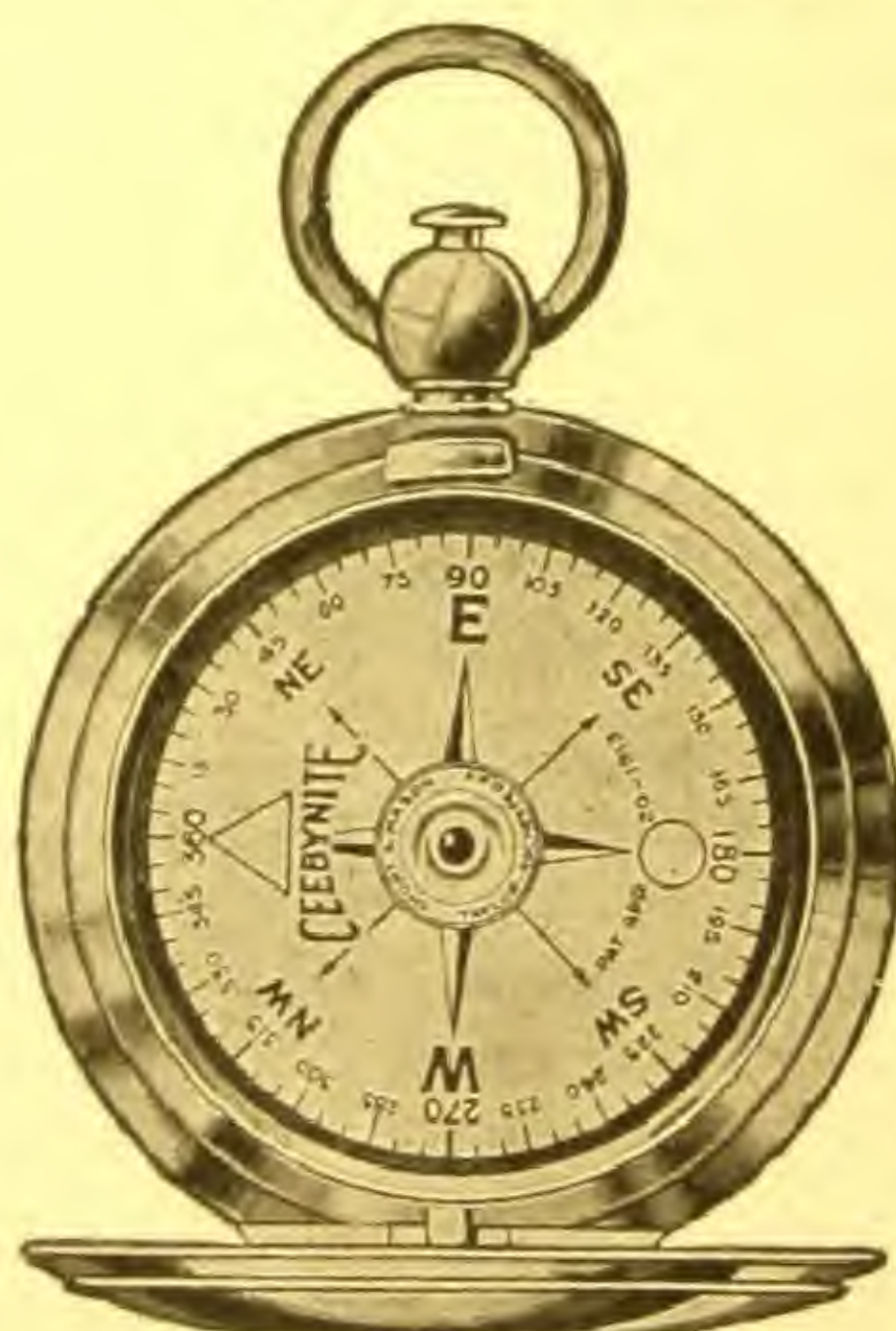


No. 6356

- No. 6350 Pocket Compass, brass watch pattern, paper dial.
Each 1 in., 1 3/8 in.,
- 6354 Pocket Compass, 1 1/2 in., paper dial, nickel-plated Each,
6356 " " brass watch pattern, metal dial, silvered, agate centre,
with stop.
Each 1 1/4 in., 1 1/2 in., 2 in.,



No. 6360

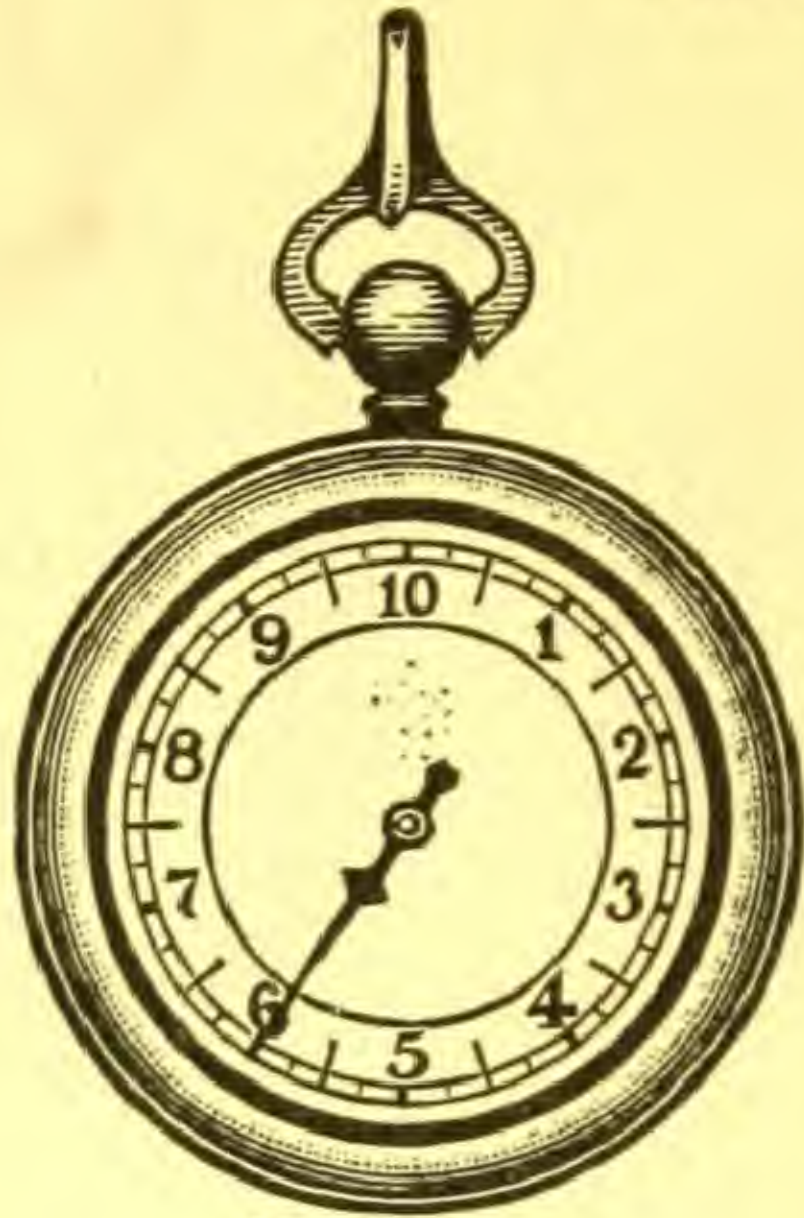


No. 6361

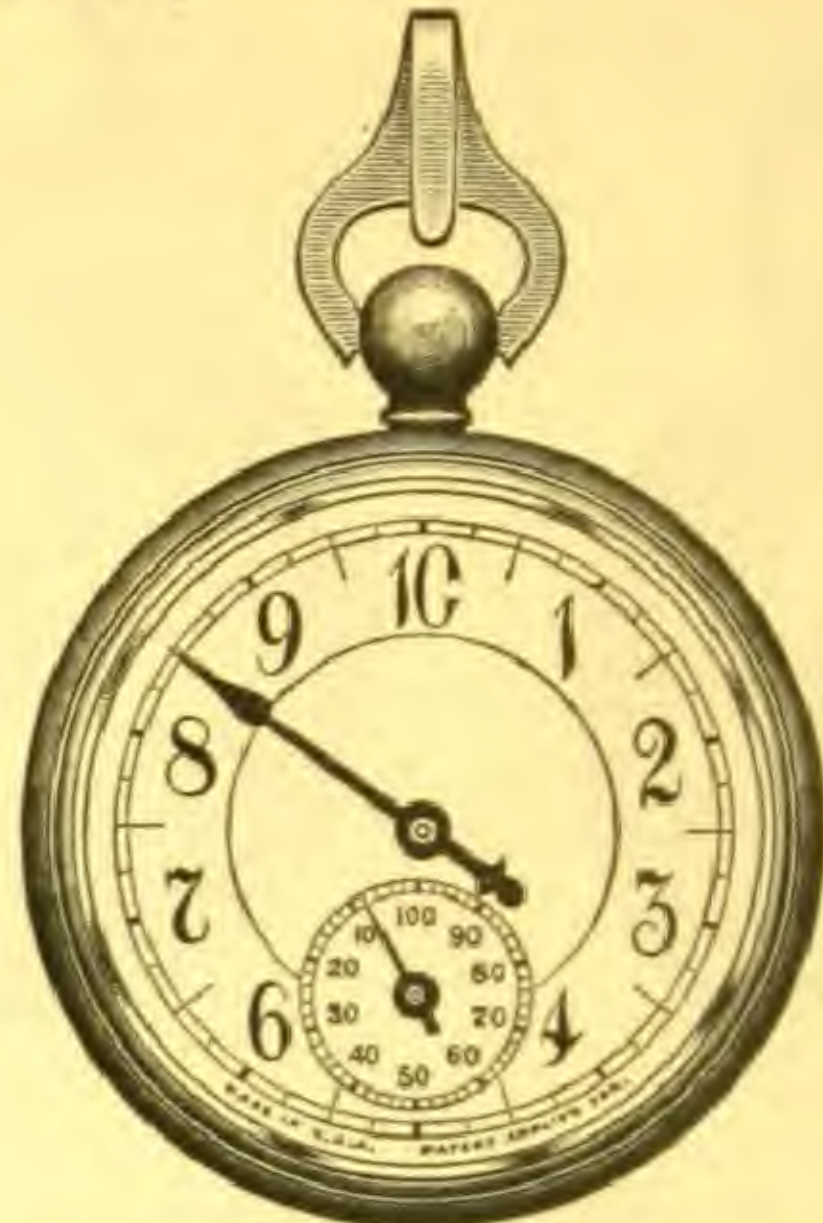
- No. 6360 Pocket Compass, nickel-plated hunting case, with spring cover, engraved silvered metal dial, divided degrees, heavy bar needle, jeweled cap, automatic stop.
Each 1 1/2 in.,
- 6361 Pocket Compass, like No. 6360, but with floating dial, 1 1/2-in. diameter, Each

PEDOMETERS—PASSOMETERS

For Measuring the Distance Traversed in Walking Operated by the Motion of the Body



No. 6370



No. 6371

No. 6370 Pedometer, registers distance walked up to 10 miles by each $\frac{1}{4}$ mile Each,

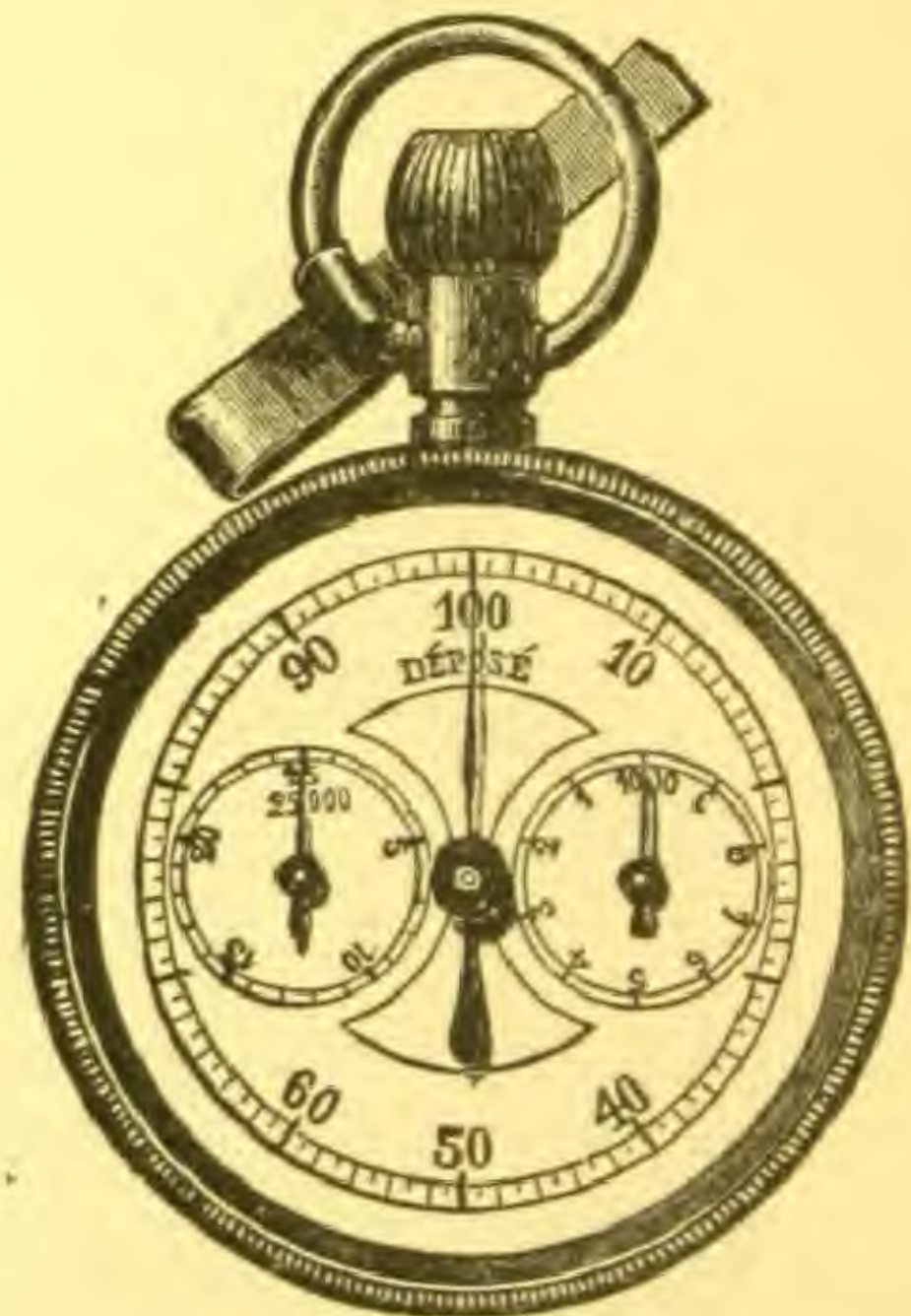
No. 6371 Pedometer, registers distance walked up to 100 miles by each $\frac{1}{4}$ mile Each,

The hands on Nos. 6370 and 6371 can be set backward or forward as desired by simply removing back of case and turning set-screw.

Each

No. 6377 Pedometer, registers distance walked up to 100 miles by each 80 yards, with resetting device,

No. 6379 Pedometer, registers distance walked up to 100 miles by each $\frac{1}{4}$ mile, with resetting device..



No. 6380

Each

No. 6380 Passometer, or step counter, registers to 25,000 steps, with stem attachment for setting the hands to zero Each

6381 Passometer, or step counter, registers to 100,000 steps, with stem attachment for setting the hands to zero

Pedometers, Nos. 6370 to 6381, measure about $1\frac{1}{4}$ inches diameter and are in brass cases, heavily nickel-plated.

6382 Ladies' Size Pedometer, $1\frac{1}{4}$ inches, registers 100 miles, by single miles, 2 dials. Gunmetal case



F. WEBER CO.

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ST. LOUIS

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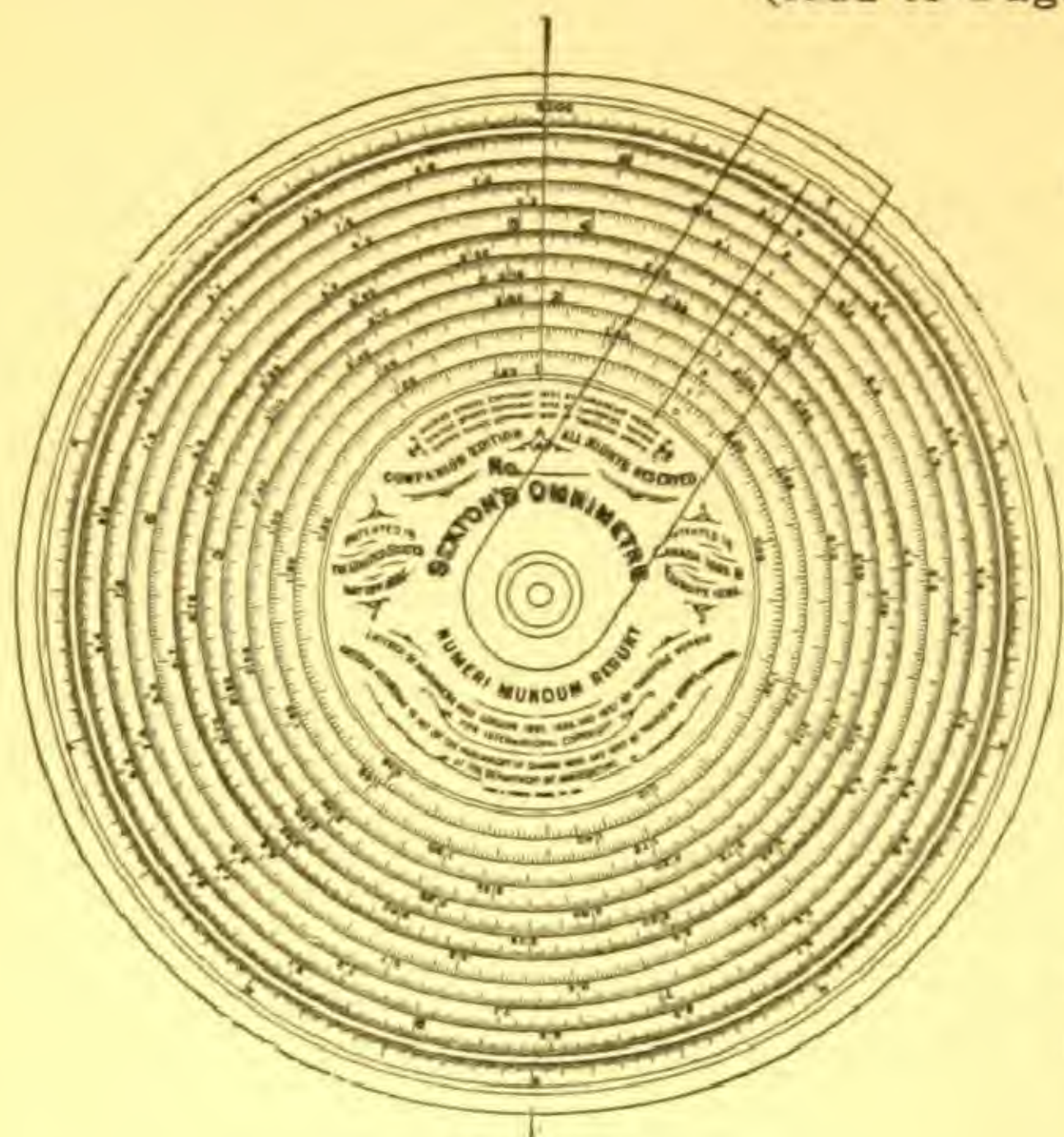
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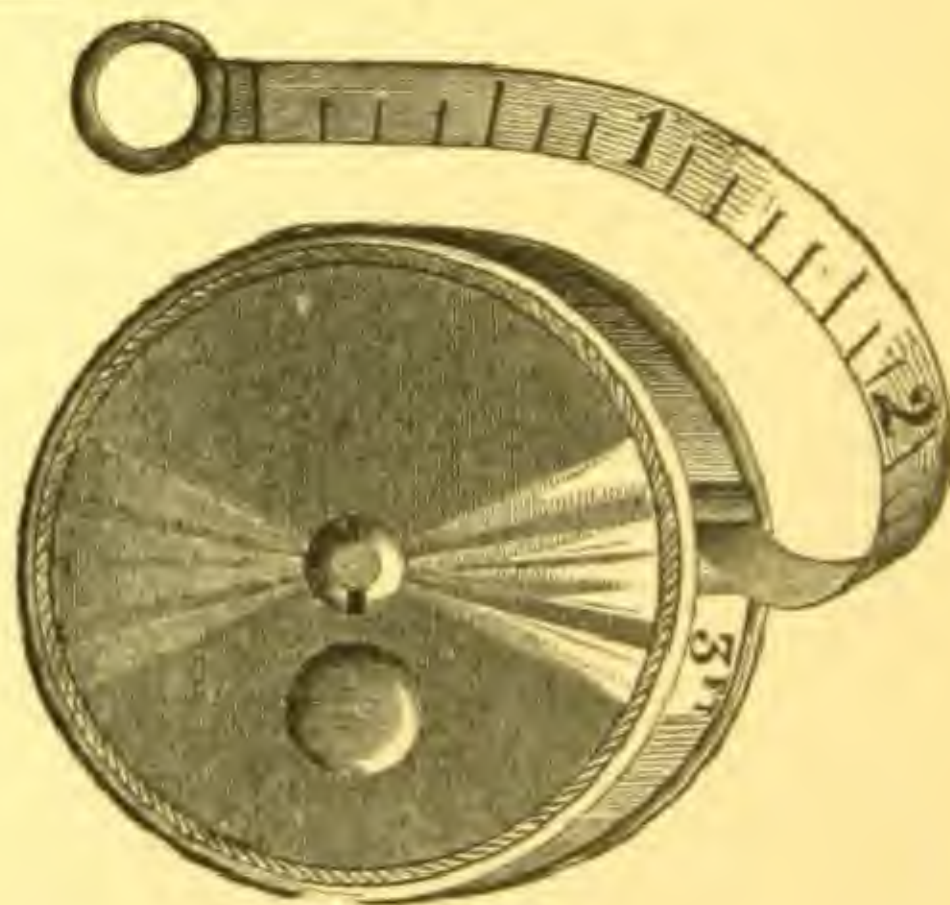
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(Add to Page 264.)

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28 Red Lead, very brill'nt
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30 Rose Dorée
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33 " Pink
34 Scarlet Lake
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38 " " Chinese
39 " " French
40 Violet Carmine

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47 " " Deep ..
48 Mauve

49 Purple Lake, Violet ..
50 " Madder
51 Violet Crap Lake

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58 Cobalt Blue
59 Cerulean Blue

60 Indigo
61 Prussian Blue
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73 " " Med. ..
74 " " Dark ..
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76 Emeraude Green
77 Oxide of Chromium ..
78 Prussian Green
79 Sap Green
80 Transparent Green ...
81 Terre Verte
82 Veronese Green
83 Verdigris

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90 Bitumen
91 Brown Ochre
92 " Pink
93 " Madder
94 Burnt Roman Ochre.

95 Burnt Sienna
96 " Umber
97 Raw Sienna
98 " Umber
99 Sepia
100 Vandyke Brown

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107 Brilliant Yellow
108 Cadmium Yellow, Lt.
109 " " Med.
110 " " Dp.
111 " Orange ...
112 Chrome Yellow, Light
113 " " Med.
114 " " Deep
115 " Orange
116 Flesh Ochre
117 Gamboge
118 Golden Ochre, Trans.

119 Indian Yellow
120 Lemon Yellow
121 Mars Orange
122 " Yellow
123 Naples Yellow, Lt...
124 " " Med..
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126 Yellow Lake
127 " Madder
128 " Ochre
129 " Crap Lake ..
130 Zinc Yellow

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105a-24	With 24 Divisions— Fitted —Containing 24 Tubes, 4 Red Sable Brushes and 2 Wash Brushes	

(Add After Page 105.)

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" " " " B	
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Gauge	
Tubing, per foot	
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(Add to Page 169.)

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(Add to Page 161.)

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7 Raw Umber	18 Ultramarine	27 Sepia
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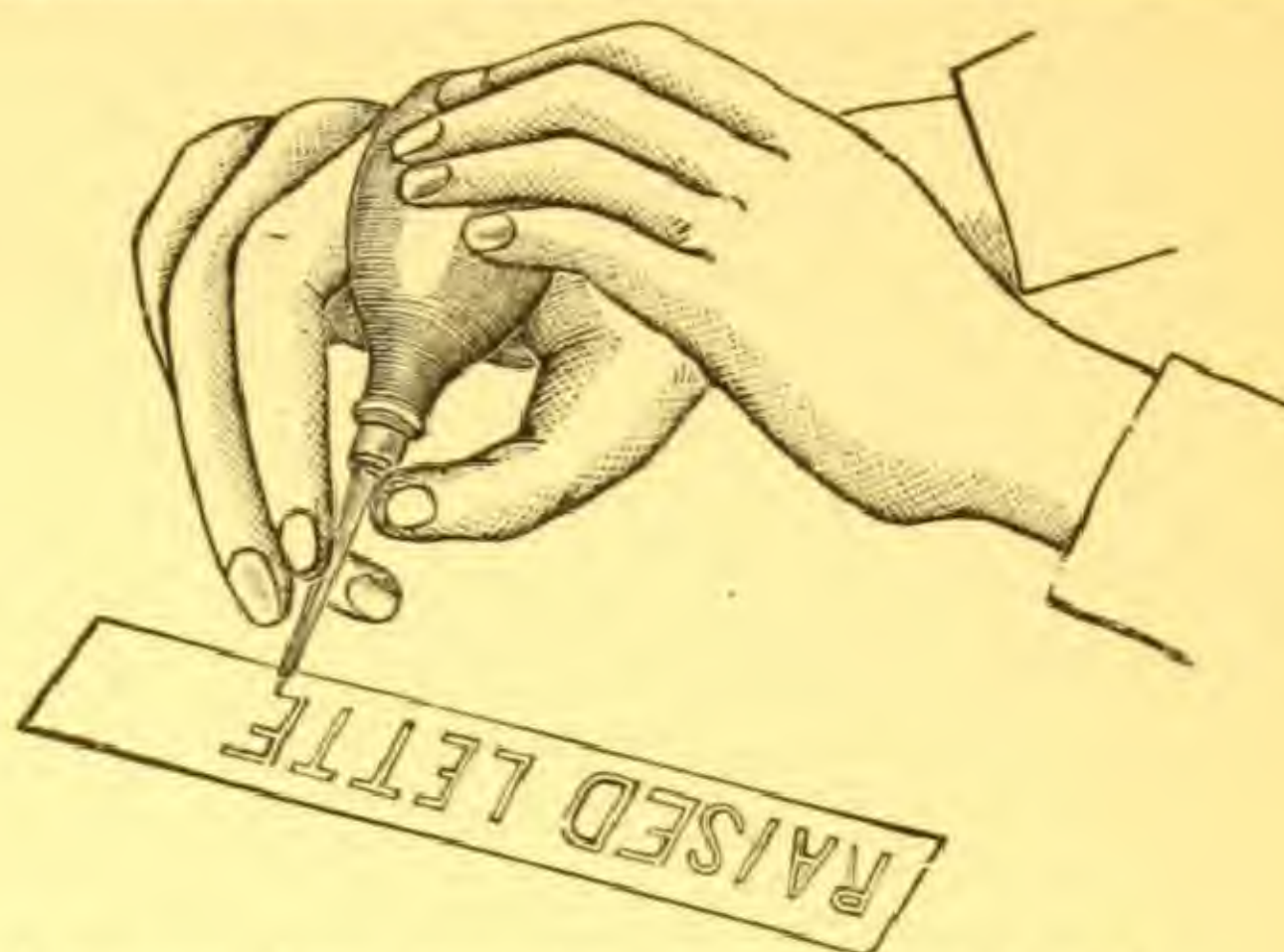
No.	Width	Per Yd.
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T-10	50 " Medium Grain, Cream Color	

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 Relief Pencil Bulb

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Thin	

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" small pieces	
Crushed Pearl	

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(Add to Page 142.)

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